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Being a COLLECTION of

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Illustrated by

SIMILAR DESCRIPTIONS

Taken from the

C L A S S I C S.

By GEORGE OGLE, Esq;

VOL. I.



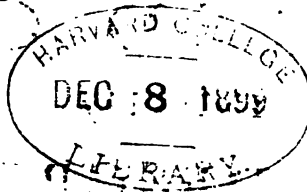
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TO HIS GRACE

LIONEL CRANFIELD SACKVILLE

Duke of DORSET, Earl of DORSET and MIDDLESEX, Baron of BUCKHURST, and Baron CRANFIELD of CRANFIELD; Constable of Dover-Castle, Warden and Admiral of the CINQUE-PORTS, CUSTOS ROTULORUM of the County of KENT, and of the City and County of CANTERBURY, Vice-Admiral of the County of KENT, One of the Lords of his Majesty's most Honourable Privy Council, Knight of the most Noble Order of the Garter, Lord Lieutenant-General, and General Governour of the Kingdom of IRELAND.

SIR,

I SHALL need all your GRACE's Humanity and Good Nature, to gain Excuse for the Liberty I have taken, in pre-fixing your Name to this Performance; whose many Imperfections, I am but too sensible, will ill admit of a severe Examination.

I would plead, that it has long been the common Usage of Authors (in almost every Species of Literature) to seek Shelter under the Patronage of a SACKVILLE; could I be as certain that the Work, I have now the Honor of presenting to your GRACE, better merited your Attention.

Yet Addressees of this Kind, my LORD, are never more properly offer'd, than when directed to Persons, whose known Abilities and Virtues have plac'd Them, (and plac'd Them to shine) in high Stations; and I was unwilling to omit any Opportunity of acknowledging the grateful Sense I retain of those Favors, confer'd by your GRACE, on Relations so near to me as Brothers; nor can I be totally silent on the Manner in which those Favors were confer'd; that Manner which makes every Favor a double Obligation!

I shall not trouble your GRACE, in the Way of Authors, with a long Detail of the Pains I have taken to improve this * Collection. I shall only say, That it fell by Accident into my Hands; That the Difficulty of Access to the Cabinets of the Curious, made me turn my Thoughts to the Explication of a Suite of Gems already publish'd; whose Subjects of Composition brought back to my Memory many parallel Descriptions in the ancient Classics. As the *French* Edition was attended with a very short Explanation, I conceiv'd it might be of Service to make some † Additions; and, for the sake of All who are Admirers of the *Greek* and *Roman* Poets, to insert such Passages as appear'd similar to the Gems produc'd. To every Quotation it was thought proper to subjoin an *English* Version; for the Benefit of those who are not Masters of the learned Languages. Wherever I could meet an elegant Translation to my Hand, I made bold to use it: I am much indebted on

* This Collection was first publish'd at *Paris* in 1732.

† Whatever follows the Asterism in each Article, is added to this Edition.

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this Account to the Labors of many ingenious Gentlemen, whose Works have furnish'd me with the best Ornaments of my Book; and I hope the Pleasure your GRACE will receive by comparing these Translations with the Originals, will make amends for those Passages which I have been oblig'd to *English* myself; whenever I found Occasion to cite an ancient Author not yet attempted; a Case that has happen'd but too frequently in the Course of this Work! For all that regards the Collection itself, I must refer your GRACE to the Author's Preface.

There arises in most People an Aversion and Prejudice against the Study of Antiquities; and, if your GRACE will spare me a Moment on this Subject, I must confess, not altogether without Foundation. But whether this Prepossession be not more justly laid to the Charge of the Professors of this Study, than of this Study itself, I leave to your equal Candor and Judgment.

It must be granted, that the Professors of this Study, generally seem to have no other Point in View, than merely to gratify a Particular Taste, or to exercise a Kind of out-of-the-way Curiosity. Whatever the Learned World may owe to this Turn of Humor, (and certainly to this it owes the Preservation of so many valuable Remains) a Reasonable Man will yet find just Cause to condemn the Conduct of those Passionate Admirers, who, to acquire the Character of Profest Antiquarians, lay out all their Time in the Search, and all their Substance in the Purchase of Curiosities: Without knowing, or even desiring to know, what Good They

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They may produce. It is sufficient that *They* have Them in their Possession; They take no Pleasure in the Use; whereas in the Use only consists their true Value. Is it possible for your GRACE not to laugh at a Collector of Manuscripts, who proves the Value of his venerable Parchments by secreting Them; who gives you Permission, perhaps, to look on them; but would sooner bury than suffer Them to be collated? Would not our Fathers have chronicled it, as a most singular Instance of Whimsical Avarice, had STEPHENS or ELZIVIER, after completing their neat and beautiful Types, conceiv'd, that a private Possession of Them was the best Use; instead of imploying Them to the Public Service of the Learned World, and bringing to Light so many splendid and correct Editions of *Greek* and *Roman* Authors? There is a Class of Antiquarians liable to this or any other Ridicule; who collect out of Vanity, and hoard out of Avarice. But your GRACE will easily allow, that the Abuse of any Art or Profession, is an Argument, relative indeed to Those who abuse it, but that carries no further Weight, if the Art or Profession be in itself of Use.

That a Knowledge of Antiquities is of eminent Service, towards clearing up the Dates and Facts of History in particular, is a Point universally admitted; but the visible Use that has been made of them, by the two *Learned Fathers* who have lately published the *Roman* History, is an uncontestable Proof.

The great Advantages that may be drawn from this Study, in order to explain and illustrate the whole Body of Classic Authors in general, is equally evident.

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For wherever mention is made of any ancient Fable, Habit, Utensil, Custom, or Ceremony, (whether Domestic, Civil, or Religious) no Comment of Words can give that Satisfaction to the Inquisitive Modern Reader, as when He sees the very Picture of that Ancient Habit, &c. laid before Him. I apprehend it is much easier to convince the Eyes, than the Ears; and should the warmest and the best Judge of Painting in *England* entertain your GRACE with all the Beauties and Elegancies of *Paul preaching at Athens*, he could not, I believe, leave so strong and lasting an Impression on your Mind, as you receive from the View of the Picture itself, whenever you pass the Gallery of *Hampton Court*. I instance that Piece of *Rubens*, not only by Way of Argument but with Design, because the whole Ordonance of that Composition, was taken from an Antique.

For I will venture to advance, in further Commendation of this Study, that the slow Progress of Painting in these Kingdoms is chiefly owing to the Neglect in some, or to the Want of Opportunity in others, of Consulting the beautiful Remains of Antiquity. Your GRACE will readily recollect, that the best Masters of the *Flemish*, *Lombard*, and *Italian* Schools, were equally famous for their Knowledge of the Antique. If we have arriv'd at no greater Perfection in Coining, Ingraving, Founding, or Sculpture, I am apt to imagine the Defect arises from the same Cause; but I shall not intrude so far upon your Patience, as to enter into a Discussion of all these Points; meaning singly to confine myself at present, to the Article of Painting.

There

There are, my LORD, many Qualities requisite to constitute the perfect Painter. Qualities, as well natural as acquir'd! And to many of These, the learned Antiquarian can lend no Improvement nor Assistance. A happy and copious Invention, a rich and agreeable Fancy, a bold and sublime Genius, are Talents, the Gifts of Nature. By Observation and Experience, the Artist may acquire the necessary Skill, in the Mixture and Union of his Colors, and in the Cast and Distribution of his Lights and Shadows: Hence he may give the proper Strength, Heightning, Sweetness, Roundness, Life, and Spirit to his Figures. But in Matter of *Design*, your GRACE will grant me, He must perfect Himself in the School of Antiquity. Where can He learn a juster or finer Air for his Heads, a more suitable Adornment, or a more beautiful Disposal of the Hair? And as the Ancients were inimitable in their Manner of Designing their Heads, so were they equally successful in their Arms, Hands, Legs, Feet, and other Parts of the Body. Their Attitudes are always well observ'd; Their Positions well maintain'd; The Aspects of their Figures pleasing; and their Actions graceful. Here He will find the true Decorum of Composition; where every single Part, from the admirable Disposition of the Whole, preserves a distinct and proper Character. What Choice of beautiful Faces, what Variety of perfect Forms offer themselves to his Imitation; whether He consults for single Figures, or Groups of Figures? The same Store-house furnishes him with Plenty of all that is requir'd, for the Ornaments of Habits, or the Folds of Draperies, whether he seeks the easy and the

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the natural, or the graceful and noble. He will never meet, but in the Remains of Antiquity, or in the Works of his Predecessors, who made Antiquity their Study, Dresses so becoming, so artfully dispos'd, or so richly ornamented. The same Argument descends even to Landkip; where can he better apply for the Decoration of Temples, Monuments, Porticos, Theatres, Columns, Trophies, &c. proper to fill and adorn his Pieces?

Your GRACE will naturally object, that some excellent Masters have fail'd arriving at the utmost Perfection, from a too passionate Admiration, and too close Imitation of Antiquities. It is a Truth not to be contested. To this excessive Fondness may be attributed the *Dryness* and *Stiffness*, observable in some Performances of MANTEGNA. COSIMO is equally blameable, for the fantastical Humor he shows in most of his Pieces; tho' it must be allow'd he drew the Idea of his SATYRS, FAUNS, SPHINXES, HYDRA, and the whole Rout of Bacchanalian Figures, with which He crouds Them, from the Ancients. TESTA's servile Application to this Study, and to the wildest Parts of it, was undoubtedly the Cause of all those Extravagances, which good Judges disrelish in his Compositions. And had not the celebrated POUSSINE, been fonder of imitating the Color of Antique Marble than of Living Nature, he had merited the Title of *a Second Raphael*.

But then, my LORD, you know, on the other Hand, that nothing was wanting in TITIAN, that excellent *Colorist*, requisite to produce the First of Painters, but the single Knowledge of Antiquities. May not his *In-*

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correctness of *Design* be attributed to this single Neglect? And has not CORREGGIO the same Fault? And is not that Fault owing to the same Cause? Is it possible to suppose, that CORREGGIO would have left his admirable Works so unvaried and unpeopled, (if I may use the Expression) had he consulted the Antiques? He had not been then at a Loss to fill his Paintings, with a greater *Variety of Attitudes*, and a better *Choice of Figures*.

I hope I have your *Grace's* Approbation or Indulgence to this Assertion, and that you will admit the Argument to be fairly stated on both Sides. My only Intention was to show, that as Some have miscarried from too close an Application to the Antique, so Others have fail'd from a Contempt of that Study. I would not recommend the Extreme either of the One or the Other; but propose, as Examples only fit for Imitation, such Masters as have been judicious enough to follow the middle Way.

Among Those who form'd their Taste and Design after the Antique, yet with a proper Seasoning of Life and Nature, Your GRACE will readily acknowledge SIGNORELLI, CARAVAGGIO, VAGA, LIGORIO, VICO, SACCHI, and SALVATOR ROSA. MICHAEL ANGELO transfer'd from Antiquity many of the best Figures in his *Last Judgment*. It is another Question, whether *Heathen* Figures were properly introduc'd on a *Christian* System. From Antiquity RAPHAEL borrow'd the wonderful Choice of Attitudes so admirable in his Performances. The most happy Compositions of PAUL VERONESE were not executed till after he had studied *Rome*. Every one knows what Original produc'd the celebrated *Europa* of GUIDO.

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The Works of JULIO ROMANO are so full of Learning, that they may be call'd the Treasuries of Antiquity. LUCA GIORDANO, almost the last of Painters, fell, tho' late, into the same Tract; and the Knowing can easily distinguish the Pieces he attempted before he quitted *Naples*, from Those he finish'd after he had seen *Rome*. Nor ought I to omit, in this Illustrious List of Antiquarian Painters, CARLO MARATTI, from whose hourly Examination of the finest Statues, Posterity will be ever delighted with those perfect Forms, and graceful Airs, so remarkable in his Compositions. I had almost forgot that the celebrated RUBENS, was so curious and industrious a Collector that his Cabinet is said to have been sold for no less a Sum than ten Thousand Pounds.

A Study productive of so many, and such pleasing Advantages, I say, my LORD, the Study of Antiquities, will never pass for Ridiculous or Unprofitable in your Opinion, when apply'd to a Reasonable and proper Use. It is evident from the Practice of the most accomplish'd Masters, that to this They ow'd great Part of their Success. And it is expecting too much of Nature and Genius, to suppose we shall ever arrive at their Perfection, without Calling in the same Assistance. It might as reasonably be expected, that we shall live to see an excellent Epic Poem, the pure Production of some Author of this Age, who shall never consult *Milton*, *Tasso*, *Virgil* and *Homer*; further I cannot go, tho' I am apt to believe, with *Horace*, that there were Poets before *Homer*, and that He was too wise, not to imitate Them. This we certainly know, that *Virgil* judiciously introduced in his Poem the most striking

Beauties of his Predecessor; that *Tasso* was no way sparing in Copying Both; and that all Three lay open to the Search of *Milton*; for tho' his great Genius furnish'd Him with the sublimest Ideas, He thought it no Derogation to imbelish his Divine Poem with whatever he saw Beautiful in other Productions; that is, whatever he knew was Beautiful in Nature. The Manner in which He introduces, the Position in which He places, the Light in which He shows, whatever he copies, gives it as Original an Air, as if He had been the sole and first *Designer*.

There is but one Objection left to combat, and that purely National. Our Taste of Painting is generally confin'd (or has been so of late Years) to Portraits, or single Figures. This changes nothing of the Argument: For let Us but consider, the single Manner and Stile of Sir PETER LELY, we may easily discern, that he form'd and fashion'd Himself in the same School; and caught from Antiquity, that Ease and Variety of Posture, that Freedom and Looseness of Drapery, so superior to Most who have follow'd Him in the same Tract of Painting.

I thought to have ended here, my Recommendation of the ANTIQUE, and my Intrusion upon your GRACE. But my Fellow-Laborer in this Work, is more solicitous, my LORD, to vindicate his Art from Contempt, than I am to defend the Study of Antiquities. He begs me to add, that some of the most accomplish'd Masters of the Pencil, were not unambitious of Exercising the Ingraving Tool; That, among the Collections of the Curious, there are still extant,
several

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several well esteemed Prints of MANTEGNA, RAIBOLINI, DURER, BATTISTA FRANCO, and LUCAS VAN LEYDEN; That, there are others of considerable Value, by the Hands of PARMEGIANO, CASTIGLIONE, CHERUBINO ALBERTI, ANTONIO TEMPESTA, VAN-DYCK, PIETRO TASTA, and CLAUDE LORRAIN. It is less to be wonder'd, if Those of SALVATOR ROSA and CARLO MARRATTI are thought inestimable, who were known to be profest Admirers and Imitators of the ancient Manner. And for a Proof, how well these Sister-Arts accord together, We need go no further, (in the Grotesque Way) than to instance the double Performances, in Painting and Ingravure, of the Ingenious HOGART.

But he is not more solicitous for the Honor of his Profession than for the Defence of the Manner, he has follow'd in the Execution of these Plates presented to your GRACE. He presumes that this Kind of Ingravure with Aqua-fortis, and which is commonly call'd Etching, has always obtain'd and preserv'd, from its first Introduction to this Time, the particular Esteem and Regard of all true Lovers of *Design*. For in this Manner is to be found a Delicacy of Stroke, and a Liberty of Hand, not to be attain'd by the other Kind of Ingravure. It is this free and easy Manner which makes Us admire and value the Prints of those famous Painters GUIDO and CARRACCI, which they etch'd with their own Hands. And he foretels, that the same simple and natural Stile will equally recommend to Posterity, the Compositions of REMONS LA FAGUE, which are executed with such Facility and

Judgment,

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Judgment, that they seem design'd and finish'd almost at a Stroke.

And yet He presumes to insist, that this light and easy Manner of Ingravure, is much more difficult and hazardous, than the round and finish'd. In the First, whose Figures are described by single Lines, the Artist gives us a fairer Opportunity of Examining and Judging the Truth and Proportion of Parts; whereas in the Latter, which is artificially heightned and imbos'd, our Attention is drawn aside, by the Flattery and Deceit of Lights and Shadows; and the false Agreeable, which strikes us at first Sight, prevents us from entring into a more minute Examination, and from Passing a more rigid Censure.

He has but one Indulgence more to ask; He apprehends that some of the Figures here produced are not every where free from Defects and Disproportions; but He hopes some Allowance will be made for such Faults, as upon a nice Examination, may be found owing to the Boldness of the original Artists, or to the Injury of succeeding Times. He thinks, he would have given a juster Cause of Complaint, had he taken the Liberty to reform and amend Them. Truth and Similitude is all his Aim. And surely, had your GRACE imploy'd a Painter to copy some excellent Piece of *Rubens* or *Raphael*, you would hardly excuse his Changing the Face, or the Attitude of any Figure, upon Pretence of making This more Correct, or That more Beautiful.

This is the Whole I have to say, to induce your GRACE to a favorable Opinion and Perusal of this Performance;

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formance; and whatever Reason I may have to fear the Success of my Design; I have no Apprehension, my LORD, that the Tenor of my Address will displease you, tho' it be rather a Preface than a Dedication. I know your Modesty would rather suffer any Subject than that of your own good Qualities; nor dare I presume, a Private Person, to take upon myself the Commendation of that Integrity and Benevolence, which is the Subject of a whole Nation. I shall only say; That to have been long intrusted with the Reins of Government, is a singular Mark of Royal Favor; but to have gain'd and kept the Hearts and Affections of those you govern, a visible Proof of Personal Merit. I am,

My LORD,

Your Grace's most oblig'd,

And most obedient Servant,

GEORGE OGLE.



T H E
P R E F A C E.



It is not my Design to compose in this Place a History of Antique Gems or Ingrav'd Stones; Ingravure, with all the other Liberal Arts, owes its Rise to the Ægyptians; From the Ægyptians it pass'd to the Grecians, who carried this Work to its highest Excellence; The Romans at Length received It from the Grecians; But the Grecian Masters have ever preserv'd over the Roman, a Superiority in Taste and Execution. The Age of ALEXANDER produced a PYRGOTOLES, and the Age of AUGUSTUS a DIOSCORIDES, whose Compositions, in this Kind, will always stand for the Models of Perfection.

Ignorance triumph'd for some Time, under the Empire of the Goths and Vandals; And the Liberal Arts may be said to have touch'd upon their Ruin; They stood upon the very Brink of Eternal Oblivion, when the Pontificate of LEO the Tenth, saw the Arts and the Sciences revive at one Instant. An Æra of Time illustrious for Great Men in every Branch of Learning! Then They begun to open their Eyes upon those Master-pieces of Antiquity,

tiquity, that still subsisted; and it is upon these excellent Models, too long neglected, that the first Good-Taste was formed; VALERIO DE VICENZE about this Time wrought upon Stones with Infinite Success.

Notwithstanding the Losses We have receiv'd, (to speak of the Gems in Particular) the Remains are not inconsiderable. We have yet Abundance of these little Pieces in our Possession. For this Species of Antiquities preserv'd Themselves better than any Other; Their Smalness and Solidity laid Them less open to the Injuries of Time. The frequent and different Uses, to which They were applied, whether in Rings, in Seals, or other Ornaments, made Them necessary, and their exquisite Beauty, made Them valuable. For the natural Splendor of the Stone, and the additional Perfection of the Work present, at one View, two Objects of Admiration.

As to the Perfection of the Work, it is by so much the more wonderful, as the Execution is the more difficult. The Operator pursues his Operation through the Shade (if I may Use the Expression) of a thick Night. He is not permitted to see the Effect of his Touches, at the Time that his Touches give Life to the Stone. He cannot so much as judge of the Progress He makes, but by consulting, almost at every Stroke, the Impressions of the Wax; These are the only Eyes that give Him Light to examine his Performance. The Whole of his Design
must

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must necessarily have been finish'd and pre-determin'd, after a most exact and concise Manner, in his Imagination; since He has no other Guide to follow, but that original Idea in the actual Course of his Labor.

But the Difficulty of the Execution diminishes Nothing of their Perfection. These little Pieces are equal, in all Particulars, to the finest Statues of Antiquity. They have, besides, this Merit peculiar to Them; I mean the Facility, with which They multiply Themselves by almost an Infinity of Impressions. How great the Convenience that arises, from this single Circumstance, to the Curious? How great the Utility to the Learned? Comprized in these Figured Volumes, is to be found All that regards the Fable or the History, the Customs or the Habits, the Ceremonies or the Exercises of the Ancients. They give Us to know, as might be said, by Sight, the Faces and the Features of those great Personages, whose Characters and Actions are already painted and described by the Historians. I dare advance in further Commendation of the Gems, that They preserve a more perfect Likeness than the Medals, cast to represent the same Heads. The Relief of the Ingrav'd-Stones is more considerable, and the Lineaments more distinct; They have descended to Us with less Alteration than those Pieces of Metal, often worn, disfigured or eaten up with Rust. Nor is It to be wonder'd, that the Relief of the Gem is more fresh and lively than the Relief of the Coin. The Concavity

of the Ingrav'd-Stone screens the Relief from the Corrosion that damages the Medal. The same advantageous Situation defends It from Rubbing, and consequently from Wearing; for no Friction can take Place upon a Figure that is quite intrench'd and interior. The very Incision of the Instrument that produces the One, is susceptible of a more beautiful Detail, than the Mold or the Balance of the Minter. The Medals enjoy but one Advantage over the Gems; and That consists in their Legends or Inscriptions. Yet what Pleasure may the Curious draw by comparing, and explaining the One by the Other; whenever He would ascertain a true Likeness to either Gem or Medal? What Satisfaction more complete than when He can join the exact Resemblance of an Ingrav'd-Stone, to the Historical Proof of a Legendary Coin?

The Curious of the first Note in all Ages have paid a due Regard to these inestimable Pieces. The Search They have always made after Them, is a sufficient Testimony. The First that assembled, What We call a Cabinet at Rome, was SCAURUS, Son-in-Law to SYLLA. POMPEY the Great among other rich Donations, consecrated to the Capitol, the Cabinet of Rings taken from MITHRIDATES: A Collection, according to VARRO and other Authors, greatly preferable to That of SCAURUS. In Imitation of this famous Conqueror, CÆSAR, then Dictator, dedicated to the Temple of VENUS GENETRIX, Six Tablets filled with Rings. And to conclude
MARCELLUS,

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MARCELLUS, the Son of OCTAVIUS, deposited a fine Cabinet in the Temple of APOLLO. For I will not insist upon the Example of HELIOGABALUS; unless it be to denote the Extravagance of his Fancy: His Passion for Them was so excessive, that He made Them serve for Ornaments to his Sandals: But ought not that Passion to have taught Him some little Care for their Preservation, and to have restrain'd Him from Debasing those Objects of his Admiration, by so unnecessary and so ridiculous a Use?

The infinite Service that may be drawn from Them towards the true Intelligence of Antiquity, not to mention their exquisite Beauty, has engaged the Learned and the Curious to publish the Designs of various Antiques, at different Seasons; and sometimes accompanied with Explications. LEONARD AGOSTINI procur'd a most beautiful Collection of Them. Beautiful I say, in Regard to the Workmanship and Execution: J. B. GALLESTRUZZI (who was also an excellent Painter) engrav'd Them in Aqua Fortis. LE POIS had put out One before GALLESTRUZZI. ÆNEAS VICUS, A. CANINI, PETER-SANTEZ BERTOLI, BEGER, LIGETUS, MAFFEI, SPON, GORLAËUS, have labor'd in the same Tract with equal Success: Happy, had They preserv'd in their Designs, a more perfect Image of the Beauty of their Originals. But above the Rest, the Last is the most deficient. He scarce retains the least Trace or

I.

Air

Air of the ancient Composition. His Design is so little, and at the same Time, so faulty, that the finest Subjects are no longer known, as they are describ'd in that Collection.

There appear'd lately in Holland a Suite of Gems, publish'd upon a Plan intirely new, and well laid. The Undertaker attach'd Himself singly to those Antiques that were mark'd with the Names of the several Artists, by whom They were work'd. This Project not only inform'd Us of the Names of the Artists, but was calculated to shew the different Manners of those ancient Masters. To which are subjoin'd, in the Explication, whatever Particulars are extant concerning their Lives. But the Engraving of this Work is too Stiff and High; Loaded and Finish'd to such Excess; that the Copy deviates as much from the Purity as from the Size of the Original.*

The MEN OF VIRTUE will soon find ample Consolation, in the Appearance of a complete Suite of one of the finest Cabinets in Europe. They will acknowledge in these exact Copies the Beauty of their Originals. It would be sufficient to recommend the Merit of that Performance, if the Modesty of the Author would permit Me to mention his Name. I am however thus far Happy, that I have this Opportunity of preparing the World for the Expec-

* Images des Heros dessinées par J. A. Canini, & gravées par Picart le Romain, &c.
 Amsterdam 1731.

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tation of so valuable a Performance, but I should be doubly Happy if my Own could claim the same Advantage.

I must confess the Honor that has been done Me by some great Masters, who have not refus'd sometimes to assist Me in my Undertaking. I thought it not prudent to omit any Occasion that gave Me an Opportunity of Approaching more nearly the Beauties I meant to copy.

There remains no more for Me to say, than just to give an Account of my Proposal in this Collection. I have touch'd none but the most beautiful Pieces, that either never yet appear'd, or appear'd in an unbecoming Dress. I know that I have given some Few, that with very little Variation are engraved in other Collections; But the best Variation in Pieces of such Value, seem'd, in my Opinion, to merit a more particular Attention.

I could have been glad on the Occasion to satisfy the Curious, by notifying, both the Species of every Stone, and the Cabinet from which It was taken; but as these Ingravures were not wrought after the very Gems, but Impressions of those Gems, 'it was not possible for Me to judge of the Quality of the Stone: To say more of my Design, in the Choice I made, the Perfection of the Work was principally consider'd; and the Preference always paid to the Subjects of Composition; that is, to the judg'd

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Gems

Gems rather than the single Heads. But I thought It a Matter of Importance to give their just Dimensions; whether by describing their intire Form, when the Plate permitted Me, or whether by giving the two Diameters, when the Gems exceeded a certain Size. I judg'd this the rather necessary; because oftentimes the same Design appears in two Stones of unequal Volume, or if not the same Design, differing only in some minute Circumstance; And in either of these Cases, the Curious may easily assure Himself of That which served Me for an Original, by confronting the very Gem, its Impression, or Print, with the precise Magnitude of that which I follow.



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HOMER's *Iliad*; The Passage inserted; translated by Mr. POPE. HEBE the Daughter of JUNO singly; according to PINDAR; A Passage from his Fourth *Isthmian* inserted; translated by the EXPOSITOR. HEBE the Wife of HERCULES; the Marriage solemnized in the Apartment of JUPITER. HOMER makes HEBE the Daughter of JUPITER, as well as JUNO; Passage from the *Odyssey* inserted, translated by the EXPOSITOR. HESIOD says the same Thing in his *Theogony*. The Passage inserted; translated by Mr. COOKE. PAUSANIAS calls HEBE, the Daughter of JUPITER singly; Passage from his *Attica* inserted, translated by the EXPOSITOR. Of HEBE's Degradation; and GANYMEDE's Promotion; SERVIUS, upon VIRGIL, cited. Variation of Authors upon this Head. HOMER, in his Hymn cited in the XLIIst Article, gives the Administration of the Bowl, to GANYMEDE; and again in those Lines in the *Iliad* quoted in the XLII^d. Yet we find HEBE, pouring out Nectar to the Gods, in a full Assembly, in the Fourth Book of the same *Iliad*; The Passage inserted; translated by Mr. POPE. Commentators suppose, that GANYMEDE waited on JUPITER, and HEBE on the *Inferior* GODS; Passage from PAUSANIAS's *Corinthiaca*, in which HEBE and GANYMEDE are described as one and the same Person, inserted, and translated by the EXPOSITOR. HEBE, in the Fifth Book of the *Iliad*, heals the Wound MARS received from DIOMED; Passage inserted; translated by Mr. POPE. If HEBE and GANYMEDE are the same, there needs no further Explication of the XLIII^d Figure. Passage from the First *Nemean* of PINDAR, representing HEBE in the same Attitude, inserted; translated by the EXPOSITOR.

CONTENTS of XLV.

A PANTHÆAN Figure.] An Emblematical Figure, to shew
 "that Valor joined with Prudence produces Abundance." A

Passage from HORACE's *Epistles*, inserted and translated by the EXPOSITOR.

CONTENTS of XLVI.

The Goddess of Health.] Called SALUS by the ROMANS, and HYGIEA by the GREEKS. Her Temple at ROME mentioned by LIVY; The Paintings there, by PLINY. A *Pæon* in Honor of this Goddess inserted and translated by the EXPOSITOR; this *Pæon* wrote by ARIPHON and preserved by ATHENÆUS. The Symbols of this GODDESS explained in the LXXVth and LXXVith Articles.

CONTENTS of XLVII.

The three GRACES clothed.] An ancient Piece of Painting representing the GRACES dressed; found at ROME in 1668 and engraved by BERTOLI. Passage from the *Bætica* of PAUSANIAS inserted; translated by the EXPOSITOR; Another Passage from the *Eliaca* of the same AUTHOR, translated by the same Hand; An *Epigram* of SECUNDUS introduced; englished by the same Hand; The *Ode* of HORACE, where he invokes the GRACES to descend, *Solutis Zenis*, applied to this Figure, the Version by the same Hand.

CONTENTS of XLVIII.

The three GRACES naked.] Of the Origin and Number of the GRACES; different Opinions of Authors, according to PAUSANIAS; A Passage from the *Bætica* of PAUSANIAS, translated by the EXPOSITOR. The Works of HERMESIANAX, ANTIMACHUS, ONOMACRITUS and PAMPHUS, extant in the Time of PAUSANIAS, but since lost. Passage from the *Iliad* of HOMER, relating

The E X P L I C A T I O N. xlvir

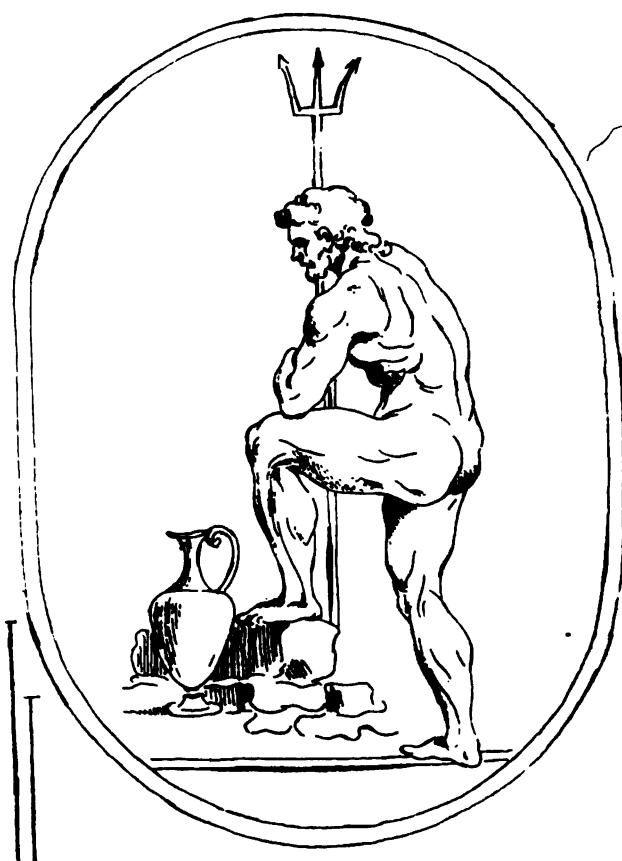
relating to VULCAN's being married to one of the GRACES, inserted, translated by Mr. POPE. Another Passage from the same Book of HOMER, relating to the Love of SOMNUS for PASIPHAE one of the GRACES, inserted, translated by Mr. POPE. Passage from the *Theogony* of HESIOD, translated by Mr. COOKE. The *Hymn* of ORPHEUS, or ONOMACRITUS, on the GRACES, inserted, translated by the EXPOSITOR. Of the Vases in this Gem; whether to contain liquid Odors or Wine. That the GRACES were not averse to Revelry; Testimony of HORACE; and ANACREON, Part of ANACREON's Eighteenth *Ode* inserted; translated by the EXPOSITOR. HORACE accuses the MUSES of the same; Passage from one of his *Epistles* inserted, translated by the same Hand. Digression on the *Maids of Honor* belonging to the Court of HENRY the *Eighth*. Daily Allowance of a *Maid of Honor* in that Reign. *Epigram* of LEONTIUS on the *naked* GRACES of SMYRNA introduced and translated by the EXPOSITOR.

C O N T E N T S of XLIX.

[*An old FAWN playing on the Crotalum.*] Reference to the XXXIVth Article. BEGER gives a different Description of the *Crotalum*. As likewise MONTFAUCON. That the perfect *Crotalum* resembled the modern Bag-pipe. Proof from the *Copa*, a Poem attributed to VIRGIL, inserted; translated by the EXPOSITOR. Further Proof, from APULEIUS inserted, translated by the EXPOSITOR. An Instrument produced by MONTFAUCON nearly resembling this Description. Of the *Crotalum* made singly of Brass; Reference to the Passage from APOLLONIUS quoted in the XXXIVth Article. Of the *Crotalum* made singly of Reeds; Passage of the old Commentator, on ARISTOPHANES, translated by the EXPOSITOR. Of the FAUNS; Reference to the Lth Article. Passage of SILIUS ITALICUS, relating to the Tail of a FAWN, inserted and translated by the EXPOSITOR. L. A

CONTENTS of L.

[A Bacchanalian.] Of the FAWNS, the SATYRS, the BACCHI, and SILENI, in general; of the FAWNS in particular. Of SILENUS; His empty Vase, described by VIRGIL, in his Sixth *Eclogue*, translated by the Lord ROSCOMMON. A Parallel Description of this Procession, taken from the Fourth Book of OVID's *Metamorphoses*, translated by Mr. EUSDEN. Of the *Thyrus*; Reference to the Xth Article. Of the *Ferula* of the ROMANS, and the *Narthex* of the GREEKS. A Greek Proverb. Ode of ANACREON, in which he professes to imitate SILENUS, inserted and translated by the EXPOSITOR. The Difference between a FAWN and a SILENUS.



I



THE EXPLICATION.

I.



NEPTUNE leaning on his Trident. *
 Tho' NEPTUNE is more frequently
 represented in his Chariot and on the
 Ocean, He appears sometimes on Land.
 The Poets as well as Sculptors agree to
 place Him in this Attitude. For not
 to mention that Passage in the *ILIAD*,
 where he is describ'd as surveying at a Distance the For-
 tune of the Fight between the *Greeks* and *Trojans*,
 Book 13th; we find Him again in the 5th Book of the
 B ODYSSEY,

ODYSSEY, inspecting the Voyage of ULYSSES, and
taking his View from the SOLYMEAN Mountains.

Τὸν δ' ἔνδοσ' ἵχθας,
Τηλέθην ὅκ Σολύμων ὄριον ἔδεν· ἔσαν γὰρ αἱ
Πόντον ἐπιπλώων. Ver. 282, &c.

But Him, thus voyaging the Deeps below,
From far on *Solyne's* aerial Brow,
The King of Ocean saw. POPE.

The Trident was the Sceptre of the marine Deity; its
Power of raising Storms is finely imag'd by HOMER in
the same Book.

Ὡς εἰπὼν, σύναγεν νεφέλας, ἐτάραξε δὲ πόντον,
Χερσὶ τρίαναν ἑλάν. Πάσας δ' ὀρόθυσεν αἴλλας
Παλίοισι ἀνέμων· σὺν δὲ νεφέεσσι κάλυψε
Γαῖαν ὅμου καὶ πόντον. ὀρώρει δ' οὐρανόθεν κύξ.
Σὺν δ' εὐρύς τε νότος τε πρῶτον, ζέφυρός τε δυσας,
καὶ βορέης αἰθρηγενέτης, μέγας κύμα κυλῖνδαν. Ver. 291, &c.

He spoke, and high the FORKY TRIDENT hurl'd,
Rolls Clouds on Clouds, and Stirs the watry World,
At once the Face of Earth and Sea deforms,
Swell's all the Winds, and rouses all the Storms,
Down rush'd the Night. East, West together roar,
And South, and North, roll Mountains to the Shore. POPE.

Of which, VIRGIL gives as beautiful a Contraste in
the ÆNEID, where NEPTUNE allays the Storm that had
dispers'd the TROJAN Fleet.

Sic ait: Et dicto citius tumida æquora placat;

Collectasque fugat nubes, solemque reducit:

----- levat ipse Tridenti

Et vastos aperit fyrtes, et temperat æquor;

Atque rotis summas levibus perlabitur undas. L. I. v.

He spoke, and while he spoke, he smooth'd the Sea

Dispell'd the Darknefs, and restor'd the Day...

The God himself with ready TRIDENT stands

And *opes* the Deeps, and *spreads* the moving Sands,

Then *beaves* them off the Sholes; where'er He guides

His finny Coursers, and in triumph rides

The Waves *unruffle*, and the Sea *subsides*. DRYDEN.

The Trident of NEPTUNE was made of Brass, according to ORPHEUS; if ORPHEUS, and not a later Writer, may be suppos'd Author of that ancient Hymn in Praise of NEPTUNE, intitl'd, *Pofidonos Thumiamas*.

Κλύθι Ποσειδάων γαλήνοχρ' Κυανοχαῖτα,

ἱππίη. Καλλοτόρευσον ἔχων κέρεσσι τρίαναν. Ver. 1, 2.

Hail! Thou, whose Head with fable Locks is crown'd,

Who taught the new-born Steed to scorn the Ground!

Who rule the Sea, and shake the solid Land!

And with the *Brazen Trident* arm thy Hand!

The Vase or Ure is a common Emblem of the watry Deity; the River Gods are seldom represented without it.

II.

NEPTUNE and VENUS. VENUS is known to have had her Galantries with almost the whole Assembly of the Gods. To NEPTUNE, as some Authors say, she bore ERYX, whom HERCULES overcame at the *Cestus*. But other Authors make this ERYX, the Son of BUTAS and VENUS. * NEPTUNE of all the male Divinities was not the least remarkable for his Amours. OVID, in his Epistle of HERO to LEANDER, runs over a good Number of his Mistresses, or rather gives a Specimen of them.

At tibi flammarum memori Neptune tuarum,

Nullus erat ventis impediendus amor.

Si neque Anymone, nec laudatissima forma

Criminis est Tyro fabula vana tui.

Lucidaque Alcyone, Circeque, et Alymone nata,

Et nondum nexis angue Medusa comis.

Flavaque Laodice, cæloque recepta Celeno,

Et quarum memini nomina lecta mihi.

Has certe pluresque cantant Neptune poetæ

Molle latus lateri conseruisse tuo.

For bear'st Thou yet thy ancient Flames in Mind;

They never suffer'd by the stormy Wind.

No Nymph of Thine, implor'd thy Aid in vain,

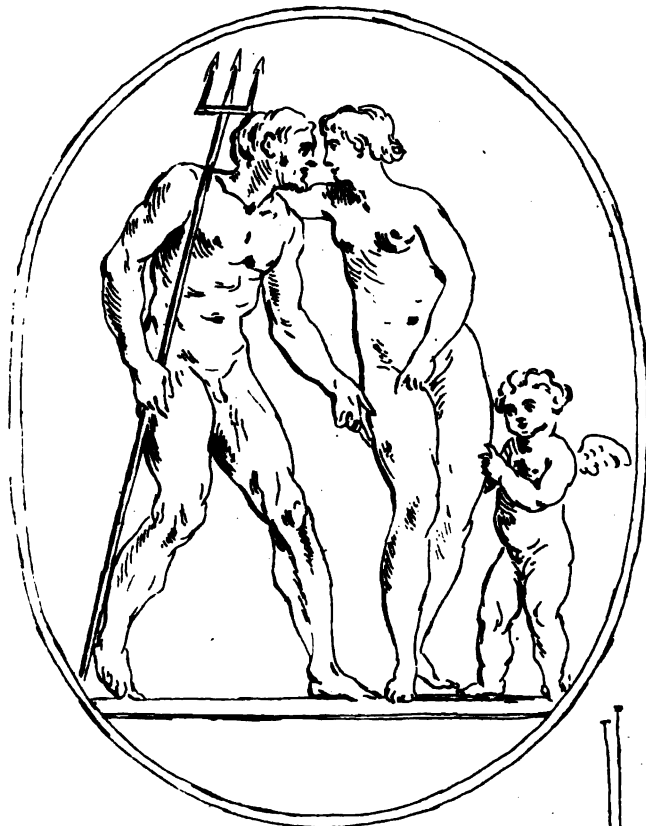
For Love delay'd by the tempestuous Main,

Not so severe, AMYMONE, thy Fate;

(If Fables, but Poetic Truths relate)

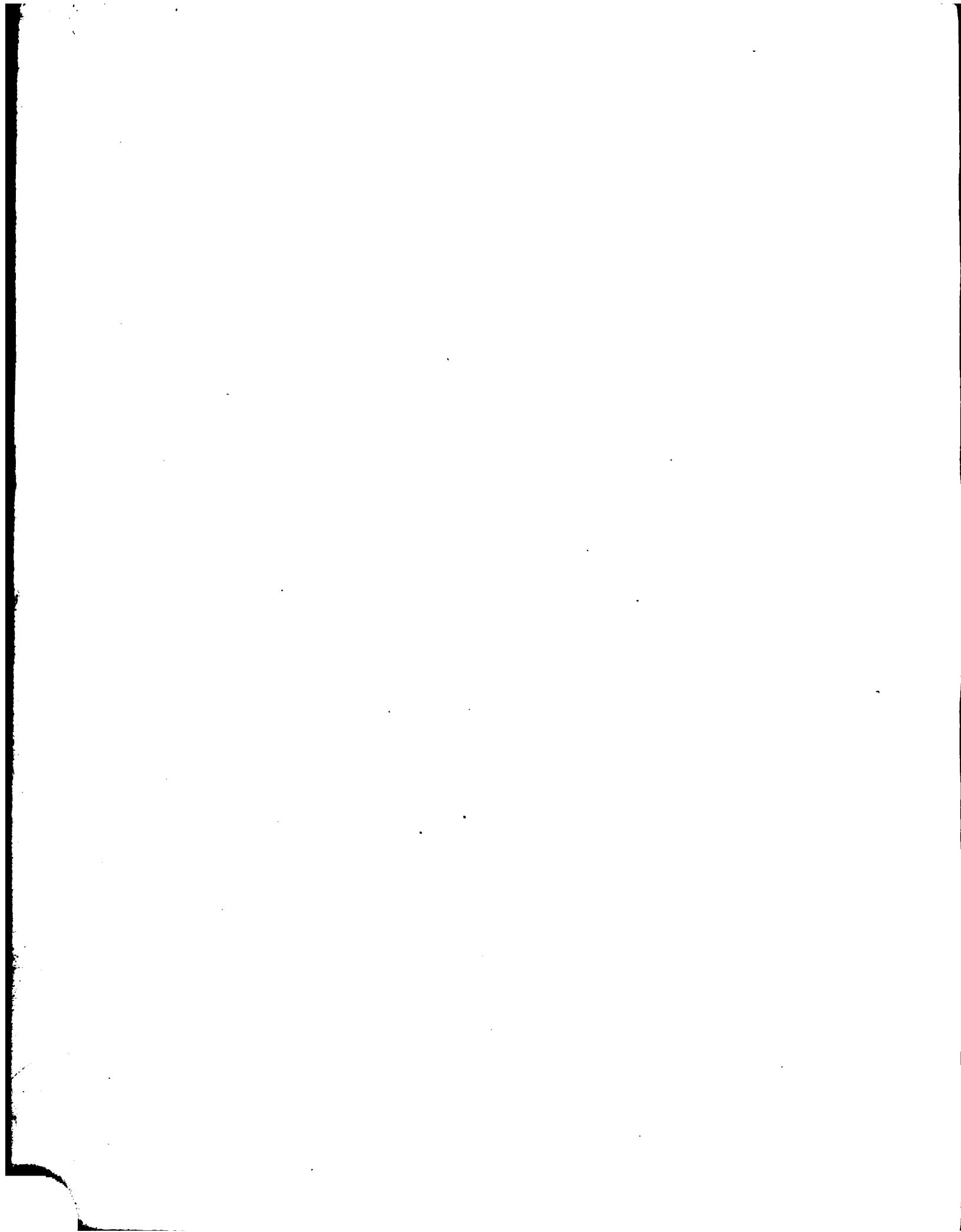
Nor Thine, O TYRO, beautiful as young;

Nor CIRCE Thine, from whom brave CYGNUS sprung;



II







III



Nor bright **LAODICE**, his golden **Care**;
 Nor brown **MEDUSA**, yet with snakeless **Hair**;
 Nor fair **ALCYONS** with lucid **Eyes**:
 Nor **Thine**, **CELENO**, that adorn the **Skies**.
Fate! Nor of **These**, nor **Those** (a num'rous **Throng!**)
 Whose Names so oft occur in am'rous **Song**.
 For **NEPTUNE**, **These** and more, (by Bards confess'd)
 Join'd their soft **Bosoms** to thy rougher **Breast**.

III.

APOLLO, Vanquisher of the Serpent **PYTHON**. *
APOLLO, as here represented, is leaning upon a **Column**. The **Victory** cost him not a little **Trouble**, according to **OVID**; it will not appear surprising to see his **Quiver** void of **Arrows**; read but the **Description** that **Author** gives us of this **Adventure**; which he supposes to have immediately follow'd **DEUCALION'S** **Flood**, and to have just preceded the **Metamorphose** of **DAPHNE**.

*Ergo ubi Diluvio tellus lutulenta recent
 Solibus ætheriis altoque recanduit æstu,
 Edidit innumeras species: partimque figuras
 Rettulit antiquas; partim nova monstra creavit.
 Illa quidem nollet, sed te quoque, maxime Python,
 Tum genuit; populisque novis, incognite serpens,
 Terror eras: Tantum spatii de monte tenebas.
 Hunc Deus arcitenens, et nunquam talibus armis
 Ante, nisi in damis capreisque fugacibus, usus,
 Mille gravem telis, exhaustâ pene pharetrâ,
 Perdidit effuso per vulnera nigra veneno.*

From

From hence the Surface of the Ground with Mud
 And Slime besmear'd, (the Fæces of the Flood!)
 Receiv'd the Rays of Heav'n; and sucking in
 The Seeds of Heat, new Creatures did begin:
 Some were of sev'ral Sorts produc'd before,
 But of new Monsters, Earth created more.
 Unwillingly, but yet she brought to Light
 Thee, PYTHON too, the wond'ring World to fright,
 And the new Nations, with so dire a Sight:
 So monstrous was his Bulk, so large a Space
 Did his vast Body, and long Train embrace.
 Whom, PHOEBUS, basking on a Bank espy'd;
 E'er now the God his Arrows had not try'd
 But on the trembling Deer, or Mountain Goat;
 At this new Quarry he prepares to shoot.
 Tho' ev'ry Shaft took Place, he spent the Store
 Of his *full* Quiver; and 'twas long before
 Th' expiring Serpent wallow'd in his Gore.

DRYDEN.

In Memory of this Action (says HYGINUS) he was
 call'd PYTHIUS. He threw the Bones of the Serpent
 into a Cauldron; deposited them in his Temple; and
 instituted Funeral-Games; which Games are intitled,
*The PYTHIA. Inde PYTHIUS est dictus: ossaque ejus
 in Cortinam conjecit, et in templo suo posuit, ludosque
 funebres ei fecit, qui ludi PYTHIA dicuntur, Hyg. Fab.
 Cap. 140.* But if the Reader would be better pleas'd,
 to see it in poetical Language, OVID takes Notice of
 this Institution, in his Introduction of the Metamorphose
 of DAPHNE into a Laurel Tree.

Neve





IV



Neve operis famam possit delere vetustas;
Instituit sacros celebri certamine ludos;
 PYTHIA, de domiti Serpentis nomine, dictos.
His juvenum quicumque manu, pedibusve, rotave,
Vicerat, esculeæ capiebat frondis honorem.
Nondum Laurus erat; longoque decentia crine
Tempora cingebat de qualibet arbore PHOEBUS.
 Then to preserve the Fame of such a Deed,
 For PYTHON slain, he PYTHIAN GAMES decreed,
 Where noble Youths for Mastership shou'd strive,
 To quoit, and run, and Steeds, and Chariots drive.
 The Prize was Fame: in witness of Renown.
 An Oaken Garland did the Victor crown.
 The Laurel was not yet for Triumphs born;
 But ev'ry Green alike by PHOEBUS worn,
 Did, with promiscuous Grace, his flowing Locks adorn.

DRYDEN.

IV.

DIANA reposing after the Fatigues of the Chase. *
 This is a beautiful Figure; every little Circumstance
 serves to denote the Goddess of Hunting. DAPHNE,
 that affected to resemble DIANA, is described by OVID
 with the same Negligence of Dress.

Fugit altera nomen Amantis,
Sylvarum latebris captivarumque ferarum
Exuviiis gaudens; innuptaque æmula Phœbes,
Vitta coercebat positos sine lege capillos.
 But DAPHNE, with unmarried PHOEBE vies,
 And, emulous, the Name of Lover flies;

In Woods and Caves, she joy'd, to lose the Day,
 And Spoils of captive Savages survey.
 A Fillet just restrain'd her flowing Hair,
 Nor drest with Labor, nor dispos'd with Care.

APOLLO, is introduced, a little lower, admiring
 with what Grace it hung upon her Neck.

Spectat inornatos collo pendere capillos.

Et, quid si comantur? ait.

The Locks, that hung upon her Neck behind,
 Discerning; thus the God reveal'd his Mind.

“ If so they charm, with native Beauty grac'd;

“ How wou'd they charm in artful Order plac'd?”

But his Admiration is not bounded here.

- - - - - *Laudat digitoque, manusque*

Brachiaque, et nudos mediâ de parte lacertos.

Si qua latent meliora putat.

Alike he praises (as surpris'd he stands)

The less'ning Fingers that compos'd her Hands,

Her Arms and Shoulders, more than half reveal'd:

But most, what lay, or seem'd to lie, conceal'd.

For DIANA and her Nymphs, were peculiarly succinct in their Garments; their Passion for the Chace was suppos'd to demand it. VENUS, in the first Book of the ÆNEID, assumes the Figure of a HUNTRESS; the Description is a lively Picture, of a *Sylvan Virgin*.

*Cui Mater mediâ sese tulit obvia sylvâ,
 Virginis os, habitumque gerens: et Virginis Arma
 Spartanae*

*Namque humeris de more habilem suspenderat arcum
 Venatrix; dederatque comam diffundere ventis.*

Nuda genu; nodoque sinus collecta fluentes.

Lo! In the deep Recesses of the Wood,
 Before his Eyes his Goddess Mother stood;
 She seem'd a *Virgin* of the *Spartan* Blood.

A *Huntress* in her Habit and her Meen;
 Her Dress a Maid, her Air confess'd a Queen.

Bare were her *Knees*, and knots her Garments bind;

Loose was her *Hair*, and wanton'd in the Wind;

Her *Hand* sustain'd a *Bow*, her Quiver hung behind.

DRYDEN.

If the Vestment of DIANA, in this Gem, flows down below her Knees, that is only to represent her as retir'd from the Chase; the Bow in her Hand, and the Hound at her Feet; are noted Emblems of Her Divinity; Her Quiver, no where appears; she had no present Occasion for it. The Figure here represented seems to have been design'd for a Person of extraordinary Stature; DIANA is commonly describ'd in ancient Poets, as overlooking her Nymphs. Tho' my Quotations have come more frequently from VIRGIL, than any other Poet; I will venture, on this Occasion, to add his Comparison of DIDO to DIANA.

*Regina ad templum formâ pulcherrima DIDO
 Incessit, magnâ juvenum stipante catervâ.*

C

Qualis

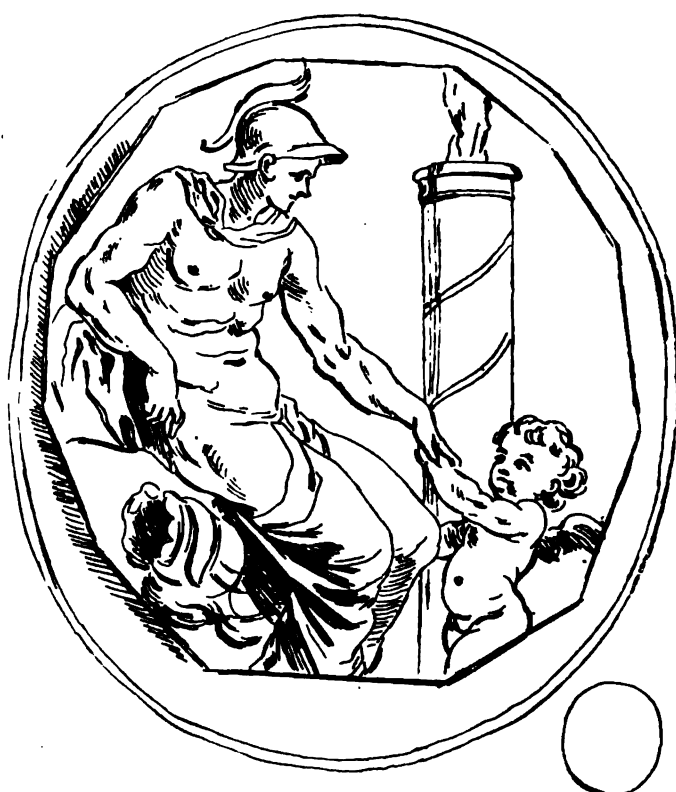
*Qualis in Eurotæ ripis, aut per juga Cynthi
Exercet DIANA choros: quam mille secutæ
Hinc atque hinc glomerant Oreades: illa pharetram
Fert humero: gradiensque Deas supereminet omnes.
Latonæ tacitum pertentant gaudia pectus.*

The beauteous DIDO with a num'rous Train,
And Pomp of Guards, ascends the sacred Fane.
Such on Eurota's Banks, or Cynthus' Hight,
DIANA seems; and so she charms the Sight;
When in the Dance the graceful Goddess leads
The Quire of Nymphs; and *over-tops* their Heads.
Known by her Quiver, and her *lofty* Meen,
She walks Majestic, and she looks a Queen:
LATONA sees her *shine above* the rest,
And feeds with secret Joy her silent Breast.

DRYDEN.

DIANA was suppos'd to have appropriated certain Times and Seasons of the Year to Repose; as a necessary Relaxation from the daily Labours of the Chase. She was particularly thought to observe this Abstinence in the *Ides of August*; during which (says BRODÆUS, after the ancient Scholiast of PINDAR) it was held unlawful to hunt, because the GODDESS herself abstain'd from the Sport. *Creditum ab Antiquis, DIANAM Idibus Augusti venatu abstinere, ideoque nec venari, tunc cessante Deâ, licuisse*, Brod. in Antho. To this Opinion and Custom STATIUS plainly alludes in his *Sylvæ*; where he says,

----- *Ipsa coronat*
Emeritos DIANA canes, et spicula tergit,
Et tutas finit ire feras. L. III. Syl. 1. ver. 57. &c.



For now the Chase, the VIRGIN GODDESS *s pares*;
 (The Dogs to crown, that best deserve her Cares,
 Or cleanse the Shafts, that never miss their Way!)
 And suffers, *safe* to range, the Beasts of Prey.

V.

MARS giving his Hand to CUPID. The GOD OF WAR is seated, and beneath him appears a Helmet. He seems to relieve himself, after his military Toils, in the Arms of Love. The Subject has some Report to the Destinies of the *Roman* People. It is most beautifully executed. What Pity, that the *Lapis*, on which it is engrav'd, has receiv'd so much Damage from the Injury of the Times? Especially, that it should have suffer'd so greatly in the Arm? This Gem is at present in the Possession of Monsieur L. C. D. C. * The Design of the Piece is to express the Eagerness with which the GOD OF WAR, solicits LOVE to be of his Party. It brings to my Mind, that Dialogue of LUCIAN, which is carried on between VENUS and CUPID. VENUS asks her Son, whence it happens, that he does not think MARS to be a more formidable Deity, than MINERVA? CUPID replies; "Because MINERVA eternally frowns; but MARS *meets* me half way, and "even *invites* me to Him." His Words are these, Ἄλλ' ἐκεῖνος ἐκὼν προστίεται με, καὶ προσκαλείται. ἡ Ἀθηνᾶ δὲ ὑφορᾷται ἀεί. One would almost think that the Author, and the Sculptor, had consulted with each other.

VI.

MARS careffing VENUS. The GODDESS OF LOVE covers Herself with the Shield of the GOD OF WAR. CUPID stands at her Side: * as HORACE places Him in the Ode, *Poscimur si quid, &c.*

----- *Veneremque et illi*
Semper hærentem puerum canebat.
 Whose Song, to VENUS, was apply'd,
 And LOVE, still *hanging* by her Side.

Behind MARS lies his Quiver; in her Right Hand VENUS holds his Sword. The Epigram of the *Greek* Poet LEONIDAS may serve to explain this Design.

Ἄριστος ἔηλα ταῦτα τίνῃ χάριν ὦ Κυβέρια
 Ἐνδίδυσσαι κενὸν τῆτο φέρμεσα βάρος.
 Ἄυτὸν Ἄρη γυμνὴ γὰρ ἀφώπλισας· εἰ δὲ λείπειται
 Καὶ θεός, ἀνθρώποις ὅπλα μάτῳ ἐπάγεις.
 These Weapons not to Thee, but MARS relate,
 Why bears soft VENUS their unwieldy Weight?
 If *burnish'd* MARS to *naked* VENUS yield;
 Why bind the Sword? And why uplift the Shield?
 The GOD OF WAR subda'd by BEAUTY's charms,
 To conquer Men, what Use of other Arms!

Or as NATALES COMES has render'd it in *Latin* Verse:

Hæc



VI



Hæc MARTIS sunt arma, VENUS cur cingeris istis?

Cur Cytherea geris, tam grave pondus iners.

MARS est a nudâ vidûs. Cum cesserit ipse

Vel Deus. Hæc frustra nunc geris arma Viris.

The Poets as well as Painters were fond of the Subject, of VENUS playing with the Arms of MARS. There is another Epigram of an uncertain Hand, whether it may be attributed to ANTIPATER or LEONIDAS, the Turn of which is very delicate.

Παλλὰς τὰν Κυθήρειαν ἑνοπλον εἶπεν ἰδοῦσα

Κύπρι, θέλεις ἄτος ἐς κρίσιν ἐρχόμεθα;

Ἥ δ' ἀπαλὸν γελάσασα, τί μοι σάκος ἀγλίων αἶρει;

Εἰ γύμνη νικῶ, πῶς ὅταν ὅπλα λάβω.

To VENUS arm'd, MINERVA boasting cries;

" Thus let us strive; tho' judg'd by PARIS' Eyes."

When strait the Goddess of the Sports and Wiles

Returns, (her Words accompany'd with Smiles)

" What Slaughter must ensue when Arms I wield?

" I, that when *naked*, drove Thee from the Field."

AUSONIUS has imitated it in *Latin*. The learned Reader will excuse me if I give Him this Opportunity of comparing it with the Original.

Armatam vidit VENEREM Lacedæmone PALLAS,

Nunc certemus, ait, judice vel Paride.

Cui VENUS. Armatam tu me, temeraria temis:

Quæ, quo te vici tempore, nuda fui?

AUSONIUS,

AUSONIUS, it may be suppos'd, was not intirely satisfied with this Imitation; because He has given another in these Words.

*Armatam PALLAS VENEREM Lacedæmone visens,
Visne, ut judicium sic ineamus? ait.
Cui VENUS arridens, Quid me galeata laceffis?
Vincere si possum nuda, quid arma gerens?*

The Critics will perhaps agree, that the first Distich of the first Imitation, and the last of the last, are the most elegant, and join'd together make a complete Translation. These Epigrams (with the second Ode of ANACREON) gave Occasion to the excellent Parody of Mr. PRIOR, which tho' a little out of my Subject, I cannot forbear transcribing in this Place.

The TROJAN Swain had judg'd the great Dispute;
And Beauty's Pow'r had gain'd the Golden Fruit;
When VENUS, loose in all her naked Charms,
Met JOVE's great Daughter clad in shining Arms.
The wanton Goddess view'd the warlike Maid
From Head to Foot, and tauntingly she said;
" Yield, Sister; Rival, yield: naked, you see
" I vanquish: Guess how potent I shou'd be;
" If to the Field I came in Armour drest;
" Dreadful, like Thine, my Shield, and terrible my Crest."
The Warrior Goddess with Disdain reply'd;
Thy Folly, Child, is equal to thy Pride:
Let a brave Enemy for once advise,
And VENUS (if 'tis possible) be Wife.

Thou



VII

Thou to be strong must put off every Dress:
 Thy only Armour is thy Nakedness:
 And more than once, (or Thou art much bely'd)
 By MARS himself that Armour has been try'd.

VII.

Another Gem of the same Subject, but treated in a different Manner. In This, VENUS supports herself on the Shield of MARS. * What has been offer'd in the foregoing Article, may serve to explain This, whose Design is expressive of the Power of Beauty. We may look upon it as a Draught of the Encomium ANACREON passes upon Beauty in his second Ode.

Φύσις κέρτα ταύροις
 Ὅπλ' αὖ δ' ἔδωκεν ἵπποις
 Ποδακίῳ λαγωῖς
 Λέεσι χάσμι' ὀδόντων
 Τοῖς ἰχθύσι πὲρ νηλόν
 Τοῖς ὀρένοις πάντα δ' αὖ
 Τοῖς ἀνδράσι φρόνημα
 Γυναιξὶν ἅκ' ἔτ' εἶχεν
 Τί γὰρ δίδωσι; κάλλος.
 Ἄντ' ἀσπίδων ἀπασαν,
 Ἄντ' ἐγχέων ἀπάντων
 Νικᾷ τὴν καὶ σίδηρον,
 Καὶ πῦρ καλὴ τις ἔστα.

Nature gives all Creatures Arms;
 Faithful Guards from hostile Harms!

Jaws

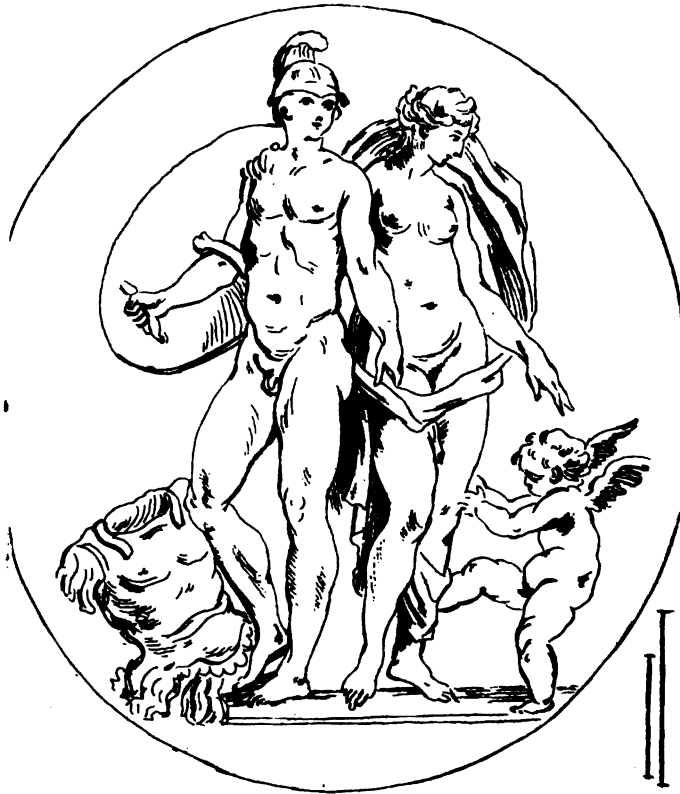
Jaws the Lion Brood defend.
 Horrid Jaws, that wide distend!
 Horns, the Bull; resistless Force!
 Solid Hoofs, the vig'rous Horse;
 Nimble Feet, the fearful Hare;
 Wings to fly, the Bird of Air;
 Fins to swim, the watry Kind;
 Man, the Virtues of the Mind.

Nature lavishing her Store,
 What for Woman had she more?
 Helpless Woman? *To be Fair!*
 Beauty fell to Woman's Share.
 Beauty! That nor wants, nor fears,
 Swords, or Flames, or Shields, or Spears!
 Beauty stronger Aid affords;
 Stronger far than Flames or Swords!
 Stronger far than Spears or Shields!
 Man Himself to Beauty yields.

VIII.

MARS and VENUS both standing; * CUPID at Play with his Mother. The Poets and Painters did not always throw a decent Drapery over the Goddess of Beauty: The little God of Love is always represented naked: And MARS seems to have laid aside his Armor in compliance to the wanton Divinities. The following Lines will best account for their Nudity: tho' I cannot immediately recollect from what Author they are taken.

*Quare nuda VENUS? Nudi pinguntur AMORES?
 Nuda quibus placeat, nudos dimittat, oportet.*



VIII





IX

Undrest, why VENUS? CUPID, why undrest?
 That LOVE and BEAUTY may be full exprest.
 The Picture with their Nature thus agrees.
Naked be They, whom *naked* Objects please.

IX.

Another, as I conceive, of the same Subject. The Drapery of VENUS in this Figure, flows from her Waist downwards. She has one Foot fix'd on a Base. There is a Medal very like this Gem: It represents, on its Reverse, the Emperor MARCUS AURELIUS and his Wife FAUSTINA: Around it is this Legend or Inscription: VENERI VICTRICI. Some explain the Design of that Medal in this Manner; they suppose that FAUSTINA, under the Figure of VENUS, detains MARS, under the Figure of AURELIUS, ready to depart for the Wars. Others again are dispos'd to give it a satyrical Interpretation: And the noted Amour of FAUSTINA with the GLADIATOR, furnish'd Them with this Idea. But there is no Probability, that the Wisdom and Gravity of the Senate, could ever think of giving so much Mortification to a Prince, who had acquir'd the Love and Admiration of all the World. This Medal is reported by ANGELONI and TRISTAN. * Nothing can put the Invocation of LUCRETIUS to VENUS in a stronger Light than this Design; as nothing can explain this Design better than that Invocation.

*Æneadum genetrix, hominum divumque voluptas,
 Alma VENUS, ...*

D

Effice,

*Effice, ut interea fera mœnera militiæ
 Per maria, ac terras omneis sopita quiescant.
 Nam tu sola potes tranquillâ pace juvare
 Mortaleis, quoniam belli fera mœnera MAVORS
 Armipotens regit, in gremium qui sæpe tuum se
 Rejicit, æterno devinctus vulnere amoris.
 Atque ita suspiciens tereti cervice repostâ
 Pascit amore avidos inbians in te, Dea, visus:
 Eque tuo pendet resupini spiritus ore.
 Hunc tu, DIVA, tuo recubantem corpore sancto
 Circumfusa super, suavis ex ore loquelas
 Funde, petens placidam Romanis incluta pacem.
 Delight of Humankind, and Gods above,
 Parent of Rome; Propitious Queen of Love;
 On Land and Sea let barb'rous Discord cease,
 And lull the list'ning World in universal Peace.
 To Thee, Mankind their soft Repose must owe,
 For Thou alone that Blessing can'st bestow;
 Because the brutal Business of the War
 Is manag'd by thy dreadful * *Servant's* Care:
 Who oft retires from fighting Fields, to prove
 The pleasing Pains of thy eternal Love;
 And panting on thy Breast, supinely lies
 While with thy Heav'nly Form He feeds his famish'd Eyes:
 Sucks in with open Lips, thy balmy Breath,
 By Turns restor'd to Life, and plung'd in pleasing Death.
 The while thy curling Limbs about Him move,
 Involv'd and fetter'd in the Links of Love,
 When wishing all, He nothing can deny,
 Thy Charms in that auspicious Moment try;*

* MARS.

With



x

With winning Eloquence our *Peace* implore,
And *Quiet* to the weary World restore.

DRYDEN.

X.

BACCHUS, with his Legs bending, as in a staggering Walk, occasion'd by Drunkenness. He holds his *Thyr-sus* and Garment extended in the same disorder'd Manner. There is a Copy of this Gem; but neither so large nor so Beautiful. * BACCHUS was represented with a naked Breast, *Pectore nudo*, says HYGINUS, *Cap. 225*. And STATIUS gives a lively Picture of Him in his *Thebaid*; tho' it differs in some Particulars from the Figure before us.

*Ecce procul ternis Hecata variata figuris
Exoritur, lætusque simul procedit Iacchus,
Crinali florens bedera, quem Partbica velat
Tigris, et auratos in nodum colliget unguis,
Ebria Mæoniis firmat vestigia Thyrsis.*

There tripple HECATE is seen to rise;
And BACCHUS there salutes our wond'ring Eyes,
A Wreath of living Ivy crowns his Head,
And joyous treads the God, or seems to tread.
His Robe, a Tyger's Skin; which close He draws,
Collecting, in a Knot, the Golden Claws.
And with his THYRSUS, devious as He strays,
Confirms his *Drunken Steps*, and *Wandering Ways*.

XI.

MERCURY with his *Petafus*. He touches with his *Caduceus* a Milliard Column. The Ancients made Him preside over the Public Ways, and nam'd Him in that Sense MERCURIUS VIALIS. His Figure was erected in the Suburbs as a Guide, to direct and ascertain the Road. The Passengers threw Stones about it; whether with Design to clear the Way; or out of Devotion, as an Offering to that Deity, to whom They had no other Offering to present. This Remark is taken from PHORNUTUS: Hence a great Heap of Stones was always seen about these Images. * As to the *Caduceus* or Wand of MERCURY, the Reader will be pleas'd to take this Description of VIRGIL; who mentions at the same Time his *Talaria* or *winged Sandals*. The *Petafus* of MERCURY shall be explain'd in the next Figure.

*Dixerat. Ille patris magni parere parabat
Imperio; et primum pedibus Talaria nectit
Aurea, quæ sublimem alis, sive æquora supra,
Seu terram, rapido pariter cum flamine portant,
Tum Virgam capit: Hac animos ille evocat Orco
Pallentes; alias sub tristia Tartara mittit.
Dat somnos, admitque, et lumina morte resignat.
HERMES obeys; with Golden Pinions binds
His flying Feet, and mounts the western Winds:
And whether o're the Seas or Earth He flies,
With rapid Force, They bear Him down the Skies.
But first He grasps within his awful Hand,
The Mark of Sov'reign Pow'r, his Magic Wand:*

With.



XI

With *This*, He draws the Ghosts from hollow Graves;
 With *This*, He drives Them down the Stygian Waves;
 With *This*, He seals in Sleep, the wakeful Sight;
 And Eyes, tho' clos'd in Death, restores to Light. DRYDEN.

This Passage is imitated from HOMER; but VIRGIL has improv'd upon his Master, in his Description of the *Caduceus*.

Ὡς ἔφατ'· οὐδ' ἀπίθησε διάκλ' ὅτ' Ἀργεῖφόνῃς
 Ἄυτ' ἐπειθ' ὑπὸ ποσσὶν ἰδήσατο καλὰ πένδα
 Ἀμβρόσια, χρύσεια, τὰ μὲν φέρον ἥμεν ἐφ' ὕγρην,
 Ἡδ' ἐπ' ἀπείρονα γαῖαν, ἅμα ποτὶς ἀνέμοιο·
 εἶλετο δ' ῥά εἶδον τῇ τ' ἀνδρῶν ὀμμάδα θέλγει
 ὧν θέλει, τὰς δ' αὖτε καὶ ὑπνώοντας ἐγείρει·
 τὼν μετὰ χερσὶν ἔχων πέτετο κράτ' ὅτ' Ἀργεῖφόνῃς
 Λῆψα δ' ἄρα Τροίην τὴ καὶ Ἑλλάσποντον ἵκανε·
 βῆ δ' ἵνα κέρω ἀσσητῆρι ἰσικῶς
 Πρῶτον ὑπηνήτη, τῷ περ χαριεσάτη ἥβη. Iliad. L. VIII. Ver. 239.

The GOD obeys, his Golden Pinions binds,
 And mounts incumbent on the Wings of Winds,
 That high thro' Fields of Air his Flight sustain,
 O'er the wide Earth, and o'er the boundless Main:
 Then grasps the *Wand* that causes Sleep to fly,
 Or in soft Slumbers seals the wakeful Eye;
 Thus arm'd, swift HERMES steers his airy Way,
 And stoops on *Hellèspont's* resounding Sea.
 A beauteous Youth, majestic and divine,
 He seem'd; fair Offspring of some princely Line. POPE.

XII.

MERCURY, and AMPHITRITE or VENUS. MERCURY in one Hand holds his *Purse*, and his *Caduceus* in the other, his two Attributes. At the Top, and at the Bottom of this Gem, are represented two *Fishes*. Perhaps to denote the Sign of the Zodiac, alluding to some Particularity of the Subject, of which I am ignorant. * VENUS it is well known, was suppos'd to rise from the Sea; the *Fishes* therefore are proper Emblems of Her. Nor are They less proper to MERCURY, who was the GOD OF ARTS, and the Inventor of all the Tackle us'd by *Fishers*. For this Reason OPIAN addresses MERCURY in his *Halieutics*; particularly in that Part where He descends to the distinct Arts of Fishing, invoking his Assistance.

Ἑρμῆς σὺ δὲ μοι πατρίῃ φέρτατε παῖδαν
 Λιγίεχε, κέρδιζον ἐν ἀνθρώποισι νόημα
 φαίνε τε, καὶ σήμαινε, καὶ ἄρχεο, νύσσας αἰδέης
 ἰθύων· βελάς ᾗ περισσοῖαν ἀλιήαν
 Ἄυτὸς ἀναξ· πρώτισθε ἑμίσας, καὶ τέλθε ἄγρης
 Παντοίης ἐνέφηνας, ἐπ' ἰχθύσι κῆρας ὑφαίνων.

JOVE'S GREATEST SON, whose partial Cares demand
 Superior Honors from my native Land,
 HERMES! Where Gain invites, inspire the Lay;
 Thro' NEPTUNE'S Deeps your *Golden Wand* display;
 Describe the Course; and point the doubtful Way.
 Whate'er *successful Arms* the Fisher knows,
 New from *your Mind* in fair Ideas rose.

You



XII

You first the scaly Fugitive *confin'd*,
Form'd each *Machine*, each various *Use* assign'd. JONES.

ROSINUS cites FULGENTIUS, to shew that the Word MERCURIUS is deriv'd from MERCIUM CURA; that the Ancients gave Him *winged Sandals*, to describe the Expedition of Commerce. That his *Caduceus* express'd the Profit, and the Damage receiv'd by Traffic, emblematically figur'd in the Conjunction of the Sceptre that bestows, and the Serpent that wounds. And that He was painted with a *Hat* on his Head (his *Petasis* or *Galerus*) in Allusion to the Secrecy observ'd in the *Mercantile* Way. *Mercurium dici voluerunt, quasi mercium curam, pennata Talaria, quod negotiantium pedes ubique pergendo quasi pennati sint: Virgam serpentibus nexam, quod mercatoribus det aliquando regnum, ut sceptrum, et vulnus, ut serpentium: Galero cooperto capite pingitur, quod omne negotium fit semper absconditum.* MERCURY'S *Purse* is a proper Emblem of the God that presided over Merchants and Mariners; the Attitude in which He stands, as presenting it to VENUS, who seems also to set no small Value upon her Person, may serve to introduce the Epigram of SIMONIDES, on two lucrative Courtesans.

Βοίδιον αὐλητρίς, καὶ Πυθίᾳς αἶ ποτ' ἔρασαι,
Σοὶ Κύπρι τὰς ζῶνας τὰς τε γραφαῖς ἔθεσαν.
Ἐμπρε, καὶ Φορτηγέ, τὸ σὸν βαλάντιον οἶδεν
Καὶ πότεν αἱ ζῶναι, καὶ πότεν οἱ πίναντες.

BODION and PYTHIAS stand at VENUS' Shrine;
Fam'd Beauties, both; but Beauties in Decline!

Her Picture, Each suspends; and Each, her Zone:
 MERCHANT and MARINER! To Thee *long-known*.
 Zones, so well wrought; and Pictures, drawn so well!
 Whence came They? *Ask thy Purse! Thy Purse can tell.*

XIII.

VENUS at the Forge of VULCAN, a CUPID and a little SATYR. * VULCAN seems here imploy'd in making Arrows for CUPID; ANACREON has an ODE on this Subject which shall be inserted in the ensuing Figure. The Poets as well as Painters are not always favorable to the PAINS-TAKING DEITY. He is often represented as furnishing Arms against Himself. It seems an odd Request that VENUS makes Him (in VIRGIL) to fabricate invulnerable Armor for ÆNEAS; Her Son of Love, by ANCHISES. It wanted all the strong Colouring the POET has bestow'd on that Passage, to take off the Impropriety of the Demand.

*Ergo eadem supplex venio, et sanctum mihi numen
 Arma rogo, genetrix nato: te Filia Nerei
 Te potuit lacrymis Titbonia fletere conjux.
 Aspice qui coeant populi, quæ mœnia clausis
 Ferrum acuant portis in me, excidiumque meorum.
 Dixerat et niveis hinc atque hinc Diva lacertis
 Cunctantem amplexu molli fovet: ille repente
 Accepit solitam flammam, notusque medullas
 Intravit calor, et labefaeta per ossa cucurrit.
 Non secus atque olim, tonitru cum rupta corusco
 Ignea rima micans, percurrit lumine nimbos.
 Sensit læta dolis, et formæ conscia conjux.*



xiii

" With humble Suit I ask thy needful Art,
 " O still propitious Pow'r! O Sovereign of my Heart!
 " A *Mother* stands a Suppliant for a *Son*:
 " By Silver-footed *THETIS* wert Thou won
 " For fierce *ACHILLES*; and the rosy *MORN*
 " Mov'd Thee with Arms her *MEMNON* to adorn.
 " Are these my Tears less pow'rful on thy Mind?
 " Behold what warlike Nations are combin'd,
 " With Fire and Sword *my People* to destroy,
 " And twice to triumph over *Me* and *Troy*."

She said; and strait her Arms of snowy Hue,
 About her *unresolving Husband* threw;
 Her soft *Embraces* soon infuse *Desire*,
 His Bones and Marrow sudden Warmth inspire;
 And all the Godhead feels the wonted *Fire*.
 Not half so swift the rowling Thunder flies,
 Or Streaks of Lightning flash along the Skies.
 The Goddess *pleas'd* with her successful *Wiles*,
 And, conscious of her conqu'ring *Beauty*, smiles.

}

DRYDEN.

Tum Pater æterno fatur devictus amore:
Quid causas petis ex alto? Fiducia cessit
Quo tibi, Diva, mei? - - - - -
Et nunc si bellare paras, atque hæc tibi mens est,
Quicquid in arte meâ possum promittere curæ,
Quod fieri ferro, liquidove potest electro;
Quantum ignes, animæque valent; abssiste precando.
Viribus indubitare tuis. Ea verba locutus,
Optatos dedit amplexus, placidumque petivit
Conjugis infusus gremio per membra soporem.

" Then thus the GOOD OLD GOD, (sooth'd with her Charms,
 " Panting and half dissolving in her Arms:)

E

" Why

" Why seek you Reasons for a Cause so *just*,
 " Or your own *Beauty*, or my *Love* distrust?
 " For if You now desire new Wars to wage,
 " My Care, my Skill, my Labor I engage;
 " Whatever *melting Metals* can conspire,
 " Or *breathing Bellows*, or the *forming Fire*,
 " I freely promise; all your Doubts remove,
 " And think *no* Task is difficult to *Love*."

He said; and eager to enjoy her Charms,
 He snatch'd the lovely Goddess to his Arms;
 Till all infus'd in Joy, he lay possesst
 Of full Desire, and sunk to pleasing Rest.

DRYDEN.

There could not possibly be drawn a juster Picture of
 domestic Life. Honest VULCAN is always the Burgo-
 master of the Farce. It cannot well be otherwise; if
 we believe the *Greek* Poet.

Τὸν ἔχει τὸν Ἔρωτα, γυναῖκα δὲ τὴν Ἀφροδίτην,
 οὐκ ἀδίκως, Καλκῦ, τὸν πόδα χωλὸν ἔχει.

To state the Ills of thy domestic Life;
 LOVE, is thy SON, and *Beauty*, is thy WIFE.
 When such a SON, and such a WIFE, we name;
 Who wonders, VULCAN, that thy Foot is LAME?

XIV.

Another of the same Subject; But of a Grander De-
 sign: VENUS and MARS at the Forge of VULCAN.
 At one Extremity of the Piece, stands MERCURY; He
 comes to demand Thunder-bolts for JUPITER. * But
 MERCURY, is describ'd by DEMODICUS, in HOMER,

as



as no great Enemy to the Amours of MARS, and VENUS, whose good Understanding seems to have fallen into the Sculptor's Design.

Ἑρμῆν δὲ προσίειπεν ἄναξ Διὸς υἱὸς Ἀπόλλων,
 Ἑρμῆα Διὸς υἱὲ διάκτορι, δῶκε ἰάων.
 Ἡράκην ἐν δισμοῖσι θύλοισι κρατεροῖσι πιεσθεῖς
 εὐδεν ἐν λίκτροισι παρὰ χρυσῇ Ἀφροδίτῃ;
 Τὸν δὲ ἡμείβετ' ἔπειτα διάκτορ Ἄργεφόντης,
 Αἰ γὰρ τῦπῳ γυνοῖσιν ἄναξ ἱκατηγέλ' Ἀπολλων·
 Δισμοὶ μὲν τρεῖς πᾶσαι ἀπαύροντες, ἀμφὶς ἔχουσιν,
 ὧς δὲ εἰσορόμετι θεοὶ, πᾶσαι τε θύσαναι.
 Αὐτὰρ ἐγὼν εὐδοίμην παρὰ χρυσῇ Ἀφροδίτῃ.

To HERMES then, the GOD of DAY began;
 Say, Messenger of good Events to Man!
 Much as You honor the fair CYPRIAN Dame,
 Wou'd You, to share the Pleasure, share the Shame?
 Like WRETCHED MARS, to reap her Golden Charms,
 Bound wou'd You lie, tho' bound in VENUS' Arms?
 " Ah! Yes! Fair SON of JOVE, (the YOUTH reply'd)
 " With Chains on Chains inextricably ty'd,
 " Tho' all OLYMPUS gaz'd, one common Eye,
 " Tho' all your GODS, your GODDESSES stood by,
 " Like HAPPY MARS, to reap her Golden Charms,
 " I wou'd lie bound, if bound in VENUS' Arms."

The Impropriety of the Request, which VENUS makes VULCAN in the Quotation from VIRGIL, inserted in the preceding Figure, is avoided by STATIUS in his THEBAID on a less important Occasion with great Delicacy.

- - - - - *Talem divind Mulciber arte*

Ediderat: nondum radsis monstratus adulter

Fæda catenato fuerat connubia lecto.

His Art Divine, here, MULCIBER display'd;

E'er yet the * LOVER, by the Sun betray'd,

Severely suffer'd for Adult'rous Stains,

And justly wail'd the Bed invol'd in Chains.

The CUPID, that appears with his Arrows, newly forg'd, in the preceding Gem, and the VENUS and MARS, that are represented in This, may receive some Illustration from the following ODE of ANACREON, which is not the least agreeable of that Author's Compositions. The Poet lays the Scene of this ODE, in the same Place; that is to say in the Forge of VULCAN.

Ὁ ἀνὴρ ὁ τῆς Κυθήρας,
 Παρὰ Λημνίαις καμίναις,
 Τὰ βέλη τὰ τ' ἑρώτων
 Ἐποίῃ λαβὼν σίδηρον.
 Ἀκίδας δ' ἱβαπτὶ κύπελλοις,
 Μίλι πὺ γλυκὺ λαβῶσα·
 Ὁ δ' ἔρωτος χολῶν ἔμισγεν·
 Ὁ δ' Ἀρης ποτ' ἐξ αὐτῆς
 Στιβαρὸν δόρυ κραδαίνων,
 Βέλῳ ἠυτέλιζ' ἔρωτος.
 Ὁ δ' ἔρωτος, τί δ' ἔστιν, αἶψα
 Βαρὺ, πειράσας νοήσεις.
 Ἐλαβεν βέλεμον Ἀρης·
 Ἵππευιδίᾳσι κύπελλοις.
 Ὁ δ' Ἀρης ἀναστεινάζας,
 Βαρὺ, φησὶν ἄρον αὐτό.
 Ὁ δ' ἔρωτος, ἔχ' αὐτὸ, φησί.

• MARS.

As

As the GOD of Manual Arts
 Forg'd, at LEMNOS, missile Darts;
 Darts of Steel for CUPID's Bow!
 Source of Joy, and Source of Woe!
 VENUS, fast as VULCAN wrought,
 Ting'd Them in a Honey'd Draught:
 But her SON, in bitter Gall,
 Ting'd Them; doubly ting'd Them All.

Here, releas'd from War-Alarms,
 Enters the fierce GOD of ARMS;
 Whether led by Will or Chance;
 Here, He shakes his weighty Lance.
 CUPID's Shafts, with scornful Eyes,
 Strait He views; and strait decries:
 " This, is flight! And That, a Toy!

" Fit for Children to imploy."
 " Those (said CUPID) I admit
 " Toys indeed, for Children fit.
 " But if I divine aright,
 " Take it—This, is not so flight."
 MARS receives it. VENUS smiles
 At her SON's well-season'd Wiles.

MARS, with sudden Pain possess'd,
 Sighs, from out his inmost Breast;
 " CUPID, you aright divine.
 " Not so flight this Shaft of Thine.
 " Small of Size! But strong of Make!
 " Take it!—I have try'd it—take!
 " No," reply'd the WANTON BOY,
 " Keep it, MARS, 'tis but a Toy."

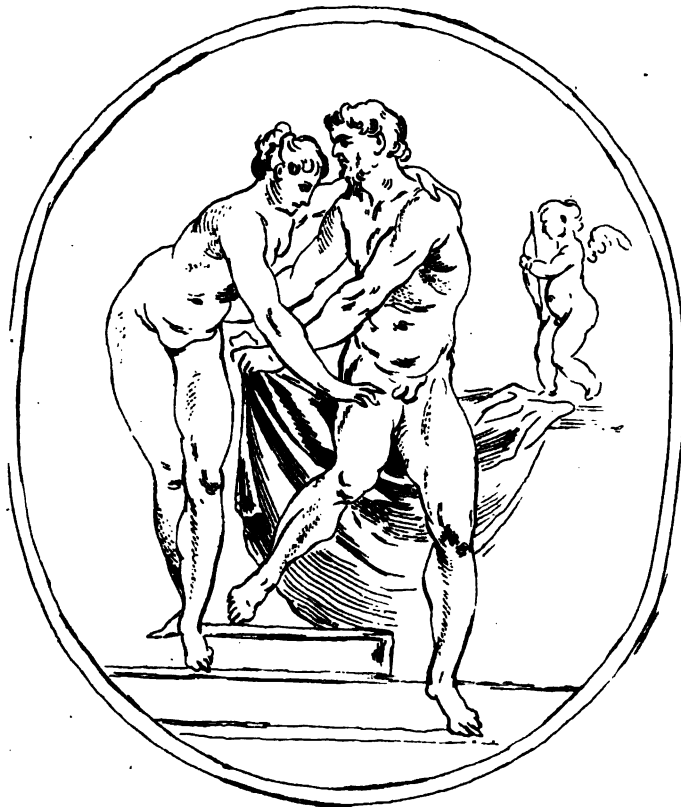
XV.

VENUS and ANCHISES. Ancient Authors are agreed upon the Subject of their Amours; They universally allow that ÆNEAS was the Produce of their Love, and that the GODDESS was deliver'd of Him on the Banks of the River SIMOIS.

*Tunc ille Æneas quem Dardanio Anchisæ
Alma Venus Phrygiæ genuit Simoentis ad undam?*
Are You the great ÆNEAS, known to Fame,
Who from celestial Seed your Lineage claim?
The same! Whom VENUS to ANCHISES bore,
And left on PHRYGIAN SIMOIS' winding Shore? DRYDEN.

But these Authors have not expatiated on the Circumstances of their Amours. They only say, that ANCHISES was a young Shepherd, the Son of CAPYS, and the Grandson of ASSARACUS, of the Blood Royal of Troy. They pretend, that ANCHISES was struck with Lightning or depriv'd of his Sight, for having reveal'd his Amours with VENUS. VIRGIL, in another Passage of the ÆNEID, makes Him speak to that Effect.

*Jam pridem invisus Divis et inutilis annos
Demoror, ex quo me Divum pater atque Hominum Rex
Fulminis afflavit ventis, et contigit igni.*
'Tis long since I for my CELESTIAL WIFE,
Loath'd by the Gods, have drag'd a ling'ring Life.
Since ev'ry Hour and Moment I expire,
Blasted from Heav'n by JOVE's avenging Fire. DRYDEN.
* The



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* The ANCIENTS are not intirely silent upon the Circumstances of this Amour. Among the HYMNS, commonly attributed to HOMER, there is one of extraordinary Length, on this very Subject. The Author of this HYMN, whether HOMER, or CYNÆTHUS of CHIOS, pretends that JUPITER inspir'd VENUS, with a Passion for ANCHISES, to punish Her for the Irregularities she had occasion'd, other of the Gods, to commit.

Τῇ δ' ἔπειτα Ζεὺς γλυκύν ἡμερον ἔμβαλε θυμῷ
 Ἄδελ' καταθνητῷ μυχθήμεναι, ὅφρα τάχιστα
 Μηδ' αὐτῇ βροτῆς ἐνὶ στήθεσσι ποσειδέειν ἔειπεν·
 Καί ποτ' ἐπιυξάμενη ἔπη μὲν πᾶσι θεοῖσιν
 Ἦδ' ὑπερβύσσας Φιλομυιδῆς Ἀφροδίτη,
 Ὡς ῥα θεὸς σνέμιξε καταθνητῷσι γυναιξίν,
 Καί τε καταθνητὸς ἦϊς τίκεν ἀθανάτοισιν,
 Ὡς τε θεὸς ἀνέμιξε καταθνητοῖς ἀνθρώποις.
 Ἀγχίστῳ δ' ἄρα οἱ γλυκύν ἡμερον ἔμβαλε θυμῷ,
 Ὃς τότε ἐν ἀκροπόλει ὄρεται πολυπιδάκου Ἰδης,
 Βυκαλίσκειν βῆς, δέμας ἀθανάτοισιν ἰοικώς.
 Τὸν δ' ἤπτα ἰδοῦσα Φιλομυιδῆς Ἀφροδίτη
 Ἠγάσας, ἐκπάγλως δ' ἀπὸ φρίδας ἡμερος ἔειπεν·

But Jove at length with just Repentment fir'd,
 The LAUGHING QUEEN herself with Love inspir'd.
 Swift thro' her Veins the sweet Contagion ran
 And kindled in her Breast Desire of Mortal Man.
 That She, like other Deities, might prove
 The Pains and Pleasures of Inferior Love.
 And not insultingly the Gods deride,
 Whose Sons were Human by the Mother's Side:

Thus,

Thus, Jove ordain'd She now for Man shou'd burn,
 And bring forth Mortal Offspring in her Turn
 Among the Springs which flow from IDA'S Head,
 His lowing Herds the young ANCHISES fed:
 Whose Godlike Form and Face, the SMILING QUEEN
 Beheld, and lov'd to Madness soon as seen. CONGREVE.

Struck with this Passion, VENUS retires to CYPRUS,
 where having bath'd and dress'd, she ascends her Cha-
 riot, and makes directly for Mount IDA, the Abode of
 her Beautiful Shepherd.

Αὐτὴ δὲ ἐς κλισίας εὐποιήτους ἀφίκανε.
 Τὸν δὲ εὖρε σαθμοῖσι λειμμένον οἶον ἀπ' ἄλλων
 Ἀγχισίῳ ἦρωα, θεῶν ἀπο κάλλους ἔχοντα.
 Οἱ δὲ ἅμα βουσὶν ἔποντο νομοὺς κατὰ ποιήεντας
 Πάντες. ὃ δὲ σαθμοῖσι λειμμένον οἶον ἀπ' ἄλλων
 Πωλαῖτ' ἔνθα καὶ ἔνθα, διαπρύσιον καθαρίζων.
 • Στῇ δὲ αὐτῇ προπάροιθε Διὸς θυγάτηρ Ἀφροδίτη,
 Παρθένω ἀδμήτη μέγαν καὶ εἶδον ὁμοίην,
 Μῆμιν ταρβήσκειν ἐν ὀφθαλμοῖσι νοήσας.
 Ἀγχισίης δὲ ὁρώων ἐφρέζετο θαύμανέν τε
 εἶδός τε μέγας δὲ καὶ εἴματα σιγαλόντα.
 Πέπλον μὲν γὰρ ἔστο φαιστότερον πορὸς αὐγῆς,
 Εἶχε δ' ἐπιγναπτῆρας ἑλίκας κάλυκας τε φαεινὰς.
 Ὀρμοὶ δ' ἀμφ' ἀπαλῇ δερτῇ περικαλλεῖς ἦσαν,
 Καλοὶ, χρύσειαι, παμπούκιλοι· ὡς δὲ Σελάνη
 Στήθεσιν ἀμφ' ἀπαλοῖσιν ἐλάμνουν, θαῦμα ἰδέσθαι.
 Ἀγχισίῳ δ' ἔρετο εἶλεν, ἵππον δὲ μιν κινέον ἦνθα.
 Mean time the Tent she spies so much desir'd;
 Where her ANCHISES was alone retir'd;

Withdrawn

Withdrawn from all his Friends, and Fellow-Swains,
 Who fed their Flocks beneath, and fought the Plains:
 In pleasing Solitude the YOUTH She found,
 Intent upon his Lyre's harmonious Sound.
 Before his Eyes Jove's beauteous DAUGHTER stood,
 In Form and Dress, a Huntress of the Wood;
 For had she seen the GODDESS undisguis'd,
 The YOUTH with Awe and Fear had been surpriz'd.
 Fix'd He beheld Her, and with Joy admir'd
 To see a Nymph, so bright, and so attir'd.
 For from her flowing Robe a Lustre spread
 As if with radiant Flame She were array'd;
 Her Hair, in part disclos'd, in part conceal'd,
 In Ringlets fell, or was with Jewels held;
 With various Gold and Gems her Neck was grac'd,
 And orient Pearls heav'd on her panting Breast.
 Bright as the Moon She shone, with silent Light
 And charm'd his Sense, with Wonder and Delight.
 Thus while ANCHISES gaz'd, thro' ev'ry Vein
 A thrilling Joy He felt, and pleasing Pain.
 At length she spake; -----

CONGREVE.

Χαίρει ἄνασσ' ἥ τις μακάρων τάδε δώματ' ἰκάνεις,
 Ἄρτεμις, ἢ Λητώ, ἥε χρυσῇ Ἀφροδίτῃ,
 ἢ Θέμις ἠΰλῃς, ἢ γλαυκῶπις Ἀθήνῃ.
 ἢ πᾶς τις Χαρίτων δῦρ' ἤλυθες, αἶτε θεοῖσι
 Πᾶσιν ἐταρρίζουσι, καὶ ἀθάνατοι καλέσθαι·
 ἢ τις νυμφῶν αἶτ' ἄλσιν καλὰ νέμονται,
 ἢ νυμφῶν αἶ καλὸν ἔρῳ τόδε ναιετάουσι,
 καὶ πηγὰς ποταμῶν καὶ βήσσια ποιήνῃα.
 Σοὶ δ' ἐγὼ ἐν σκοπιῇ πεφαινομένῃ ἐνὶ χώρῃ,

Βῶμόν ποιήσω, ῥέξω δέ τοι ἱερὰ καλά
 Ὡρεσσιν πάσῃσι. σὺ δ' εὐφρονα θυμὸν ἔχουσα,
 Δός με μὲν Τρώεσσι ἀριπρεπέϊ μινναι ἄνδρα.
 Ποίει δ' εἰσπείσω θαλερὸν γόνον, αὐτὰρ ἔμ' αὐτὸν
 Δηρὸν εὐζῶεν καὶ ὄρεϊ Φαίῳ ἡλίοιο,
 Ὀλβιον ἐν λαοῖς, καὶ γήραος ἔδον ἐκείδαι,

- - - - - All hail, Celestial Fair!

Who humbly doſt to viſit Earth repair.

Whoe'er Thou art, deſcended from above,

LATONA, CYNTHIA, or the QUEEN of LOVE,

All hail! All Honor ſhall to Thee be paid;

Or art Thou THEMIS? Or the Blue-ey'd MAID?

Or art Thou, faireſt of the GRACES THREE

Who with the Gods ſhare Immortality?

Or elſe ſome NYMPH, or Guardian of theſe Woods,

Theſe Caves, theſe fruitful Hills, or Cryſtal Floods?

Whoe'er Thou art, in ſome conſpicious Field,

I, to thy Honor, will an Altar build,

Where Holy Off'rings I'll each Hour prepare;

O! Prove but Thou propitious to my Pray'r.

Grant me, among the *Trojan* Race, to prove

A Patriot worthy of my Country's Love,

Bleſt in myſelf, I beg, I next may be.

Bleſt in my Children and Poſterity:

Happy in Health, long let me ſee the Sun,

And lov'd by All, late may my Days be done..

CONGREVE.

The GODDESS of BEAUTY, thought it neceſſary, here to make uſe of her Natural Diſſimulation. She diſclaim'd all Pretenſions to Immortality, and aſſur'd ANCHISES, that She was the Daughter of a PHRYGIAN Prince call'd

call'd OTREUS. She had been educated, She pretended, at ILIUM, in her Infancy; and thence acquir'd a Facility of speaking the TROJAN Language. Laterly, She had inlist'd Herself in the Service of DIANA; and as She was lately pursuing the Chace with her Fellow-Nymphs; MERCURY, the winged Messenger of the GODS, seiz'd upon Her, and bearing Her thro' the Air, convey'd Her to Mount IDA; assuring Her that it was ordain'd by JUPITER, that She should be married to ANCHISES. But Hesitating at this Point, She conjur'd Him, to take Pity of her Innocence, and to forbear all Violation of her Virtue, 'till he had introduced Her to his Parents; after whose Approbation, She desir'd, her own might be consulted. These necessary Precautions taken, She confess'd Herself not unwilling to obey the Commands of JUPITER. But ANCHISES was too impatient to wait for so slow a Conference; and it was not the Intention of VENUS to raise a real Obstruction.

She said, and from her Eyes shot subtle Fires,
Which to his Heart insinuate Desires.
Refitless LOVE invading thus his Breast,
The panting YOUTH the SMILING QUEEN address'd.
" Since Mortal You, of Mortal Mother came,
" And OTREUS, You report, your Fathers' Name;
" And since th' Immortal HERMES from above,
" To execute the dread Commands of JOVE,
" Your wond'rous Beauties hither has convey'd,
" A Nuptial Life with Me henceforth to lead:
" Know, now, that neither Gods nor Men have Pow'r
" One Minute to defer the happy Hour;

“ This Instant will I seize upon thy Charms,
 “ Mix with thy Soul, and melt within thy Arms.
 “ Tho’ PHOEBUS, arm’d with his unerring Dart,
 “ Stood ready to transfix my panting Heart;
 “ Tho’ Death, tho’ Hell, in Consequence attend,
 “ Thou shalt with Me the Genial Bed ascend.” CONGREVE.

Or as the AUTHOR of the HYMN expresses it ;

Ὡς εἰπῶσα θεὰ γλυκιῷ ἡμερον ἔμβαλλε θυμῷ.
 Ἀγχίσλω δ’ ἔρῳ εἶλεν ἔπῳ τ’ ἔφατ’, ἔκ τ’ οἰόμαζε,
 εἰ μὲν θνητὴ τ’ ἐσσι, γυνὴ δέ σε γέναιο μήτηρ.
 Ὅτρυνς δ’ ἐστὶ πατὴρ ὄνομα κλυτὸς, ὡς ἀγορεύεις,
 Ἀθανάτοιο δ’ ἔκητι διακλόμεν ἐνθά δ’ ἰκάνεις
 Ἑρμείω ἐμὲ δ’ ἄλλοχῳ κεκλήσεται ἡμάλα πάντα.
 Οὐτίς ἐπίβη θεῶν ἔτε θνητῶν ἀνθρώπων
 Ἐνθάδε με χήσσει πρὶν σὴ φιλότῃτι μολῶναι
 Λύτικα νῦν, ἔδ’ ἔκειν ἐκητόλῳ αὐτὸς Ἀπέλλων
 Τόξ’ ἀπ’ ἀργυρεῖς προΐη βίβλα τρονόβηλα.
 Βελοίομην κὲν ἔπειτα γυνάϊ ἐκνῖα θεῶσι,
 Σῆς εὐνῆς ἐπίβας, διῶναι δόμον αἰδῶ ἔσω.

This Particular of the Story, is what the Artift seem’d
 to have in View: The feign’d Reluctance of VENUS,
 and the honest Impatience of ANCHISES. The Poet
 is luxuriant upon this Point, of their Amour.

Ὡς εἰπὼν, λάβει χεῖρα. φιλομνηδὴς δ’ Ἀφροδίτη
 Ἔρπε μετασφρεφθεῖσα, κατ’ ὄμμαλα καλὰ βαλλῆσα
 Ἐς λείχῳ εὐτρωτον, ἧ, τι παρ’ πάρῳ ἔσκειν ἄνακτι
 Χλαίνῃσιν μαλακῆς ἐστραμένον αὐτὰρ ὑπερθεῖν

Ἀρχαίων

Ἄρκιαν δέρματ' ἔκειτο, βαρυβόγων τε λεόντων,
 Τὺς ὡνὸς κατέπεφνε ἐν ἔρεσιν ὑψηλοῖσιν.
 Οἱ δ' ἐπεὶ οὐκ ἐλάττω εὐποιήτων ἐπέβησαν,
 Κόσμον μὲν οἱ πρῶτον ἀπὸ χροὸς εἶλε Φαινοῖν,
 Πέρπας τε, γναμπίδας θ' ἑλικας, κάλυκας τε καὶ ὄρμους-
 Ἀῦσι δὲ οἱ ζώνην, ἰδὲ εἴματα σιγαλέηντα
 Ἐκδυσ, καὶ κατίθηκεν ἐπὶ θρόνον ἀργυροῆαν
 Ἀγχίσης· ὃ δ' ἐπέτα θεῶν ἰότητι καὶ αἴσῃ,
 Ἀθανάτῃ παρέλαχε Θεῶν βροτῶν, καὶ σάφα εἰδώς.

He said and sudden *snatch'd* her Beauteous Hand;
 The GODDESS smil'd, nor did th' Attempt withstand:
 But fix'd her Eyes upon the Hero's Bed,
 Where soft and filken Coverlets were spread;
 And over all a Counterpane was plac'd,
 Thick sown with Furs of many a Savage Beast,
 Of Bears and Lions, heretofore his Spoil;
 And still remain'd the Trophies of his Toil.
 Now, to ascend the Bed, They both prepare;
 And He with eager Haste dis-robes the Fair.
 Her sparkling Necklace, first, He laid aside;
 Her Bracelets next, and *braided* Hair unty'd:
 And now his busy Hand her Zone unbrac'd,
 Which girt her radiant Robe around her Waist;
 Her radiant Robe at last *afide* was thrown,
 Whose rosy Hue with dazling Lustre shone.
 The QUEEN of LOVE, the YOUTH thus disarray'd,
 And on a Chair of Gold her Vestments laid.
 ANCHISES now (so JOVE and FATE ordain'd)
 The sweet Extreme of Ecstasy attain'd;
 And Mortal He, was like Immortals blest:
 Not conscious of the GODDESS He possess'd.

CONGREVE.

About the Close of the Evening, the GODDESS involving her SHEPHERD in a profound Sleep; and stealing from his Side put on her Heavenly Apparel. She then awoke Him; who with great Astonishment acknowledging the GODDESS of BEAUTY, humbly intreated Her to bestow upon Him the Blessing of Longævity; a Happiness, that He observ'd, seldom attended those Mortals, that had been honor'd with Immortal Favors. But VENUS with great Tenderneſs objects to the Vanity of that Request. She lays before Him the miserable Condition of TITHONUS, who had obtain'd that Grace from JUPITER, at the Desire of AURORA. He was indued with Immortality; but of what Advantage to TITHONUS, or of what Gratification to AURORA, was that dry Immortality; destitute of Beauty or Vigor?

Coud'st Thou indeed, as now Thou art, remain,
Thy Strength, thy Beauty, and thy Youth retain;
Cou'dst Thou for ever thus my Husband prove,
I might live happy in thy endless Love;
Nor shou'd I e'er have Cause to dread the Day,
When I must mourn thy Loss and Life's Decay.
But Thou, alas! Too soon and sure must bend
Beneath the Woes which painful Age attend;
Inexorable Age! Whose wretched State
All Mortals dread, and all Immortals hate.

CONGREVE.

Ἄλλ' εἰ μὲν τοῖσ' ἐὼν εἶδος τε δέμας τε
ζώοις, ἡμέτερός τε πόσις κεκλημέν' ἔης,
οὐκ ἂν ἔπειτά μ' ἄλλ' πυκινὰς φρένας ἀμφικαλύπτῃ.
Νῦν δὲ σε μὲν τάχα γῆρας ὁμοῖον ἀμφικαλύψει

Νηλεΐς,

Νηλεΐς, τό γ' ἔπειτα παρίσταται ἀνθρώποισιν,
 Οὐλόμῃρον, καματηρόν, ὅ, τε συγίουνσι θεοί περ.

To soften the Refusal, She tells Him;

Αὐτὰρ ἐμὸι μὲν ὄνειδ' ἐν ἀθανάτοισι θεοῖσιν
 ἔσσεται ἡμᾶτα πάντα διαμπρὲς ἔνεκα σῆο,
 Οἱ περὶ ἐμὲς δάρους, καὶ μήτις αἷς ποτε πάντας
 Ἀθανάτους συνέμιξα καταβητῇσι γυναιξί,
 Τάρβουσιν πάντας γὰρ ἐμὸν δάμνασκε νόημα.
 Νῦν δ' ἤδη ἔκίτι μοι συναχέσεται ἑξονομῶναι
 Τῷ μετ' ἀθανάτοισιν. ἔπει μάλ' ἀπολλὸν ἀάδην,
 Σχίστ' ἐκ ὀνότατον ἀπεπλάγχθην δ' ἰόοιο,
 Παιῖδα δ' ὑπὸ ζώνῃ ἐθέμην βροτῶ ἐνυθεῖσαι.

Now, know, I also must my Portion share,
 And for thy Sake Reproach and Shame must bear.
 For I, who heretofore in Chains of Love
 Cou'd captivate the Minds of Gods above,
 And force Them, by my all-subduing Charms,
 To fight and languish in a Woman's Arms:
 Must now no more that Pow'r superior boast,
 Nor tax with Weakness the Celestial Host;
 Since I myself this dear Amends have made,
 And am at last by my own Arts betray'd.
 Erring, like Them, with Appetite deprav'd,
 This Hour, by Thee, I have a Son conceiv'd;
 Whom hid beneath my Zone, I must conceal,
 Till Time his Being and my Shame reveal.

CONGREVE.]

To these she adds other Considerations and Instructions.

Σοὶ δ' ἔσται φίλῳ υἱὸς ὅς ἐν Τρώεσσι ἀνάξῃ
 Καὶ παῖδες παῖδιοσι διαμπερὲς ἐκγεγάσθῃαι.
 Τῷ δ' ἢ καὶ Αἰνείας ὄνομ' ἔσται, οὐδέ κ' αἶνόν
 ἔχειν ἄλλῳ ἔνεκα βροτῶ ἀνέρω ἔμπιστον εὐνή.
 Τὸν μὲν ἐπὶ δὴ πρῶτον ἴδῃ φάσῃ ἡλίοιο,
 Νύμφαι μὲν θρέψουσιν ἐρεσκέῃσι βαθύκαλποι,
 Αἱ τὸδε ναιετάουσιν ἔρῳ μέγα τε ζῆλεόν τε
 Αἱ ῥ' ἔτε θνητῆς ἔτ' ἀθανάτοισιν ἔπονται.
 Δηρὸν μὲν ζώουσι, καὶ ἄμβροτον εἶδαρ' ἔδουσι,
 Καὶ τε μετ' ἀθανάτοισι καλὸν χορὸν ἐρρώσαντο.
 Αἱ μὲν ἐμὸν θρέψουσι παρὰ σφίσιν υἱὸν ἔχουσαι.
 Τὸν μὲν ἐπὶ δὴ πρῶτον ἔλη πολυήρατον Ἥβη,
 Ἀξουσὶν σοὶ δεῦρο θεαὶ δαίξουσὶ τε παῖδα.

Know, from our Loves, Thou shalt a Son obtain
 Who over all the Realm of Troy shall reign;
 From whom a Race of Monarchs shall descend,
 And whose Posterity shall know no End.
 To Him, Thou shalt the Name ÆNEAS give,
 As One, for whose Conception I must grieve;
 Oft as I think, He to exist began
 From my Conjunction with a Mortal Man
 Him shall the NYMPHS, who these fair Woods adorn,
 In their deep Bosoms nurse as soon as born:
 They nor of Mortal nor Immortal Seed
 Are said to spring, yet on AMBROSIA feed;
 And long They live; and oft in Chorus join
 With GODS and GODDESSES in Dance Divine
 These gentle NYMPHS, by my Persuasion won,
 Shall in their sweet Recesses nurse my Son:
 And when his Cheeks with Youth's first Blushes glow,
 To Thee the SACRED MAIDS the Boy shall show.

And

And lastly she directs Him;

Σοὶ δ' ἐγὼ ὄφρα ταῦτα μὲν φρεσὶ πάντα διέλθω,
 Ἔς πέμπον ἔτ' αὐτὶς ἐλεύσομαι υἱὸν ἄγεσθαι.
 Τὸν μὲν ἐπὶ δὴ πρῶτον ἴδης θαλάσῃ ὀφθαλμοῖσι,
 Γηθήσεις, ὁρώων· μάλα γὰρ θεοεικέλ' ἔσται.
 Ἄξεις δ' αὐτίκ' αἶψ' Ἴλιον ἡγεμόεσσαν.
 Ἦν δέ τις ἔρηται σε καταθηγῶν ἀνδρῶπων,
 Ἢ τις σοὶ φίλον υἱὸν ὑπὸ ζώνῃ θέτο μήτηρ,
 Τῷδε σὺ μυθεῖσθ' μεμνημέν' ὥς σε καλῶς
 φασὶν τοὶ νύμφης Καλλυκάπιδ' ἔγγονον εἶναι,
 Ἀς τότε ναιετάουσιν ὄρε' ἀταεὶδ' ὕλη,
 Εἰ δέ κεν ἐξείτης ἢ ἐπύξῃαι ἄφρονι θυμῷ,
 Ἐν φιλότῃ μιγνῶαι εὖ σεφάνῃ Κυθερίῃ,
 Ζῆς σε χολωσάμεν' βαλλέει ψολόεσσι κεραιναῖς.
 Εἴρεται τοὶ πάντα σὺ δ' ὅφρα σῇσι νοήσας,
 Ἴαχε, μὴδ' ὀνόμεινε, θεῶν δ' ἐποπίζεω μύθων.
 Ὡς εἰπὼς ἦξε πρὸς ἄραν ἡγεμόεσσαν.

More to instruct Thee; when five Years shall end,
 I will again to visit Thee descend,
 Bringing thy beauteous Son to charm thy Sight,
 Whose Godlike Form shall fill Thee with Delight.
 Him will I leave thenceforward to thy Care,
 And will that with Him Thou to Troy repair:
 There if Enquiry shall be made to know
 To whom Thou dost so fair an Offspring owe;
 Be sure Thou Nothing of the Truth detect,
 But ready Answer make as I direct.
 Say of a SYLVAN NYMPH the fair Youth came
 And CALYCOPIS call his Mother's Name.
 For shouldst Thou boast the Truth, and madly own
 That Thou in Bliss hadst CYTHEREA known,

Jove wou'd his Anger pour upon thy Head,
 And with avenging Thunder strike Thee Dead.
 Now all is told Thee, and just Caution giv'n,
 Be secret Thou and dread the Wrath of Heav'n.
 She said; and sudden soar'd above his Sight,
 Cutting thro' liquid Air her Heav'nward Flight. CONGREVE.

Before we take Leave of this HYMN, it may not be improper by the Way, to observe, that the Detail of this Amour seems requisite and introductory, to the ÆNEID of VIRGIL; in which such frequent Mention is made of VENUS and ANCHISES. VIRGIL has even imitated it in some Circumstances; particularly in That, where VENUS meets ÆNEAS, in the Disguise of a SILVAN VIRGIN; The Speech of ÆNEAS upon that Occasion, is a beautiful Copy of the Speech of ANCHISES, at the first Appearance of VENUS. There are also some Particularities in this HYMN worth Notice; as the Derivation of *Alvéas* from *alvās*; and the Author's siding with those that were of Opinion, that ÆNEAS never quitted ASIA, or settled in ITALY; were this a proper Place to enter upon a Critical Disquisition. I will only observe, that VIRGIL's Thinking this Piece worthy his Imitation, is a Circumstance much in Favor of the AUTHOR; as THUCYDIDES's Quoting it in the Name of HOMER, is a better Proof for attributing it to the DIVINE POET, than any that can be given to support the contrary Opinion.



XVI

XVI.

VENUS and CUPID. The GODDESS of BEAUTY holds in her Hand the Torch of the GOD of LOVE.

* The Attributes of the Little God, are no where better explain'd than in the Twelfth Elegy of the Second Book of PROPERTIUS.

Quincunque ille fuit, Puerum qui pinxit Amorem;

Nonne putas miras hanc habuisse manus?

Is primum vidit, sine sensu vivere amantes,

Et levibus curis magna perire bona.

Idem non frustra ventosas addidit alas,

Fecit et humano corde volare Deum.

Scilicet alternâ quoniam jactantur in undâ,

Nostraque non ullis permanet aura locis.

Et merito hamatis manus est armata sagittis,

Et pharetra ex humero cingit utroque jacet:

Ante ferit quoniam, tuti quam cernimus hostem,

Nec quisquam ex illo vulnere sanus abit.

In me tela manent, manet et puerilis imago;

Sed certè pennas perdidit illo suas:

Evolat e nostro quoniam de pectore nusquam,

Affiduusque meo sanguine bella gerit.

Quid tibi jucundum ficcis habitare medullis?

Si pudor est, aliud trahice tela tua.

Intactos isto satius tentare veneno:

Non ego, sed tenuis vapulat umbra mea:

Quam si pendideris, quis erit, qui talia cantet?

Hæc mea Musa levis, gloria magna tua est.

Quæ caput, et digitos, et lumina nigra puellæ,

Et canit, ut soleant molliter ire pedes.

Who first drew CUPID a young Boy and Blind,
 With Skill, no doubt, the Moral Piece design'd.
 He saw how Lovers with fond Childish Play
 Layish in idle Cares their Hours away.
 His Airy *Wings* the Artift too exprest,
 Flutt'ring in wanton Sport from Breast to Breast.
 (For so our Hopes no constant Measure know,
 And Tides of Joy alternate ebb and flow;)
 And arm'd his little Hands with pointed *Darts*,
 To shew his Tyranny o'er human Hearts.
 With fatal Certainty he draws his *Bow*,
 And unobserv'd directs the silent Blow.
 Too well I kenn how each fell *Arrow* stings;
 But sure the Wanderer has lost his *Wings*:
 For settled here He rages in my Breast,
 And my poor weary'd Soul can find no Rest.
 Ah cease a wretched Spectre to invade!
 Attack some blooming Youth, or haughty Maid:
 Me, thy old Servant, and thy Poet, spare;
 Else who shall sing the Triumphs of thy War?
 My Muse oppress'd, now scarce one Note can raise;
 Restore my Liberty, I'll sound thy Praise.
 I will describe Thy CYNTHIA's Air and Mien,
 Those Eyes, That Shape, That Grace in Motion seen.
 Harmonious Beauty shall my Song inspire;
 And LOVE's bright *Torch* shall set the World on Fire. PACK.

The Design of this Gem, shall be explain'd in the
 two following Articles.

XVII. Another



XVII

XVII.

Another of the same Subject. As VENUS holds a Torch in the preceding Figure, in This She holds an Arrow.

* It is not easy to determine, whether VENUS is Arming or Dis-arming CUPID. She is frequently represented in either Attitude. The Curious may find some Examples of Both, in the *Thesaurus* of BEGER, and in the FLORENTINE Collection. The Poets also have left Descriptions, as well of her Indulgence as her Severity. Thus in the PUNICA of SILIUS ITALICUS, where VENUS is describ'd, preparing for the Decision of the Contest about Beauty; She calls her CUPIDS about Her, (for VENUS is suppos'd to have had more than One!) and reminds Them of the Services They ow'd Her in Return for having distributed her whole Artillery among Them.

*Cum sic suspirans roseo VENUS ore decoros
Alloquitur NATOS: Testis certissima vestre
Ecce dies pietatis adest. Quis credere salvis
Hoc ausit vobis? De formâ atque ore (Quid ultra
Jam superest rerum?) certat VENUS: Omnia parvis
Si mea Tela dedi blando medicata veneno;
Si vestier, cælo ac terris qui fœdera sancit,
Stat supplex, cum vultis, Arvus: Victoria nostra
CYPRON IDUMÆAS referat de PALLADE palmas,
Et JUNONE: PAPHOS centum mihi fumet in aris.
When soft-respiring VENUS Silence broke,
And her fair SONS, with Rosy Lips bespoke.*

Behold

Behold the Day, the Day for Me to prove,
 And You to shew, your Duty and your Love.
 Me! Me! --- But who so hardy to conceive
 Thought of such Wrong, much less the Fact believe? ---
 Me! In my very Empire They invade;
While yet, your Mother, you survive to aid?
 Now---And what more remains our Reign to end? ---
 Now VENUS, for her Beauty, must contend;
 The Face, that pleases; and the Shape, their Charms;
But if to You I gave my Proper Arms;
With all my Weapons if your Hands are fraught;
Impos'd in a sweet, but bitter Draught;
 If He the Pow'r, that Earth and Heav'n commands,
 Your * GRANDSIRE, at your Pleasure, suppliant stands;
 CONQUEST, my Little Guard, shall join our Side,
 And CYRUS triumph in the Spoils of Idr.
 A Hundred Altars shall at PAPHOS rise,
 And PALLAS yield, and JUNO yield the Prize. STERLING.

XVIII.

VENUS seated, CUPID standing before Her; He seems to demand his Bow, which She had taken from Him.

* CUPID was not so strictly observant of his MOTHER, but that She was sometimes oblig'd to discipline Him. Take her own Words, as APOLLONIUS RHODIUS makes her speak, in that Part of the ARGONAUTICS, where JUNO and MINERVA solicit VENUS, to imploy her SON, to inspire MEDEA with the Love of JASON.

* JUPITER.

Ω;



XVIII

Ὡς δὲ ἔφη. Κύπρις δ' μετ' ἀμφοτέρησιν ἔειπεν,

Ἦν Ἀθηναίη τε, πισδοίτην ὕμμι μάλισα

Ἦ ἐμοί. Ὑμῶν γὰρ ἀνασθῆτα περὶούρι

Τύτθῃ γ' αἰδώς ἔσσιτ' ἐν ὄμμασιν αὐτὰρ ἐμῷ

Οὐκ ὄθεται, μάλα δ' αἶν ἐλδομαίνων ἀθελίζει.

Καὶ δὴ οἱ μνήνηα περιχορμένε κακότητι

Αὐτοῖσιν τέχοισι δυσηχίας ἄζαι ὄσους.

Ἀμφαδίην. Τοῖσιν γὰρ ἐπηπαίλησε καλεφθεῖς

Εἰ μὴ τηλόθι χείρας, ἕως ἔτι θυμὸν ἐρύκει

Ἐξω ἱμάς, μετέπειτά γ' ἀτεμβοίμην εἰς αὐτῇ.

She spoke; and CYTHEREA strait reply'd,

Less in my Influence, than your own confide,

For tho' Audacious, He may still revere,

Or JUNO's Sceptre, or MINERVA's Spear.

To Me, my SON no just Observance pays,

But oft disputes my Will and dis-obeys.

Ev'n here as late my Mandate He withstood,

(While Rage effac'd all Tenderness of Blood!)

To curb and punish the Licentious Boy,

His Bow and Darts I threaten'd to destroy;

And seiz'd, in Act to break, the hurtful Store:

Loud rav'd the Boy, too insolent before.

" Your Hands (He cry'd) from These my Arms restrain,

" And be advis'd; e'er all Advice is vain!

" By Passion, blinded; by Revenge, misled;

" The Wrong, will but retort upon your Head.

LUCIAN, in his Dialogue of VENUS and LUNA, makes VENUS say in the same Manner. " Forgive

" Him, LUNA, He is a most ungovernable Boy.

" What Injuries has He not done even Me, that am his

" Mother? Now driving Me to Mount IDA for the Sake

“ of TROJAN ANCHISES! And now again to Mount
 “ LIBANUS, for the Sake of that * ASSYRIAN Youth,
 “ for whom He also rais'd a Passion in PROSERPINE;
 “ defrauding Me by those Means of Half of my Desire.
 “ Provok'd at this Usage, I have often threaten'd Him,
 “ that unless He behav'd Himself with more Respect,
 “ *I would break his Bow and Quiver, and clip his Wings.*
 “ Already I have given Him some Correction; and
 “ taking Him on my Knee, *chastiz'd Him with my San-*
 “ *dal.* But whatever Marks he bore, of my Resent-
 “ ment; whatever Fear He shew'd; whatever Supplica-
 “ tion He made; on these Occasions: I know not how
 “ it happens, but the promis'd Reformation escapes his
 “ Memory in an Instant.”

ἮΑ. ἐκεῖνος ὕβριστής ἐστιν ἐμὲ γὰρ αὐτῷ τὴν μητέρα οἷα δέδρα-
 κεν; ἄρτι μὲν, ἐς τὴν Ἰδὴν κατὰγων, Ἀλχίστῳ ἔνεκα τῷ Ἰλιέως,
 ἄρτι δ' ἐς τὸν Δῖον ἐπὶ τὸν Ἀσσύριον ἐκέλετο μερῶν, ὃ καὶ τῇ
 Περσεφάτῃ ἐπεράσον ποιήσας, ἐξ ἡμισείας ἀφείλετό με τὸν
 ἐρώμενον ὅτε πολλάκις ἠκέλευσα, εἰ μὴ παύσεται τοιαῦτα ποιῶν
 κλάσειν μὲν αὐτῷ τὰ τόξα, καὶ τὴν φάρετραν, περιαιρήσειν δὲ καὶ
 τὰ πτέρη. ἤδη δὲ καὶ πληγὰς αὐτῷ ἐνέτεινα εἰς τὰς πυγὰς τῷ σαν-
 δάλῳ, ὃ δὲ, ἔκ οἷο ὅπως τὸ παλαιὸν δαδὼς, καὶ ἰκετεύων, μετ' ὀλίγον ἐπιλέλυσαι ἀπάντων.

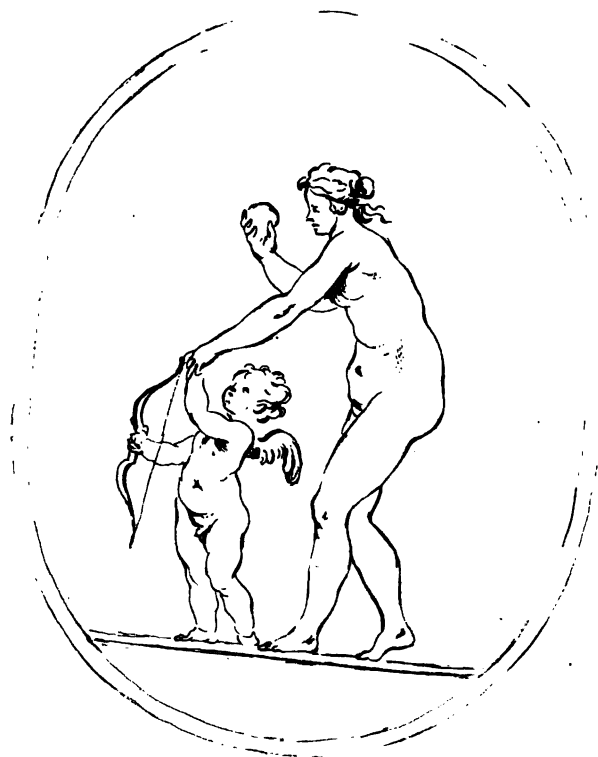
XIX.

VENUS, Having just receiv'd the Golden Fruit from
 the Hands of PARIS.

* VENUS is not improperly represented, as partici-
 pating the Glory of the Conquest with her SON; if we

• ADONIS.

consider



XIX

consider the Quotation from *SILIUS ITALICUS*, inserted in the XVIIth Article.

COLUTHUS, in his *Rape of HELEN*, describes *VENUS* more particularly careful of the Disposition of her Hair, as *MERCURY* conducted Her, with the other *GODDESSES*, to the Judge appointed by *JUPITER*.

Ὡς ὁ μὲν Ἑρμῶνι πατὴρ ἐπέτελλε Κρονίαν.
 Αὐτὰρ ὁ πατρώῃσιν ἐφημοσυῷσι πιθήσας,
 εἰς ὁδὸν ἡγεμόνῳ, καὶ ἐκ ἀμέλῃσι θεῶν
 Πᾶσα ᾗ λωϊτέρῳ καὶ ἀμείνονα δίξετο μορφήν
 Κύπρις μὲν δολόμητις ἀναπτύξασα καλύπτρῳ,
 καὶ περὶν ἑνὶ θυόεντα λωστήσασα κομῶν
 χρυσῷ μὲν πλοκάμους, χρυσῷ δ' ἐτίψατο χαίτην.

On *HERMES*, strict Command *SATURNIUS* lays;
 The winged Messenger his Sire obeys.
 Nor ought omitted his obsequious Care,
 Guard of the Way, to guide the Heav'nly Fair.
 While, with her Rival, Each in Silence vies,
 And conscious of her Merit claims the Prize.
 Mean time the subtle *GODDESS* of *DESIRE*,
 Loos'd from her fragrant Hair the rich Attire;
 Each straying Lock to juster Order led;
 And with a Golden Fillet grac'd her Head.

The same Poet makes *VENUS* expose her Beauties, to the *SHEPHERD* that was appointed *JUDGE* of Them, with almost as little Drapery about Her, as the Artist has given Her, in this Figure.

Ἥ δ' ἱανὸν βαθύκαλπον ἐς ἥρα γυμνώσασα,
 κόλπον ἀνῆλῃσι, καὶ ἐκ ἡδύσας Κύπρις.

" Here——to the Fairest Form adjudge the Prize;

" The brightest Present to the brightest Eyes;

" In This, obey th' Almighty Mandate given"——

He said, and rising, slowly sail'd to Heaven.

PATTISON.

The Manner in which the GODDESSES applied Themselves to Him as their Judge, and his Arbitration in Favor of VENUS, is related by PARIS in the same Epistle.

Mens mea convuluit, subitoque audacia venit:

Nec timui vultu quamque notare meo.

Vincere erant omnes dignæ: judexque verebar

Non omnes causam vincere posse suam.

Sed tamen ex illis jam tunc magis una placebat:

Hanc esse ut scires, unde movetur Amor.

Tantaque vincendi cura est; ingentibus ardent

Judicium donis sollicitare meum.

Regna, Jovis Conjux; virtutem, Filia jactat.

Ipse potens dubito, fortis an, esse velim.

Dulce Venus risit, Nec te, Pari, munera tangant;

Utraque suspensi plena timoris, ait.

Nos dabimus quod ames: et pulchræ filia Ledaë

Ibit in amplexus, pulchrior ipsa, tuos.

Dixit et ex æquo donis formæque probata

Victorem cælo rettulit illa pedem.

And now, my Strength restor'd, my Mind renew'd,

Distinctly each Celestial Fair I view'd;

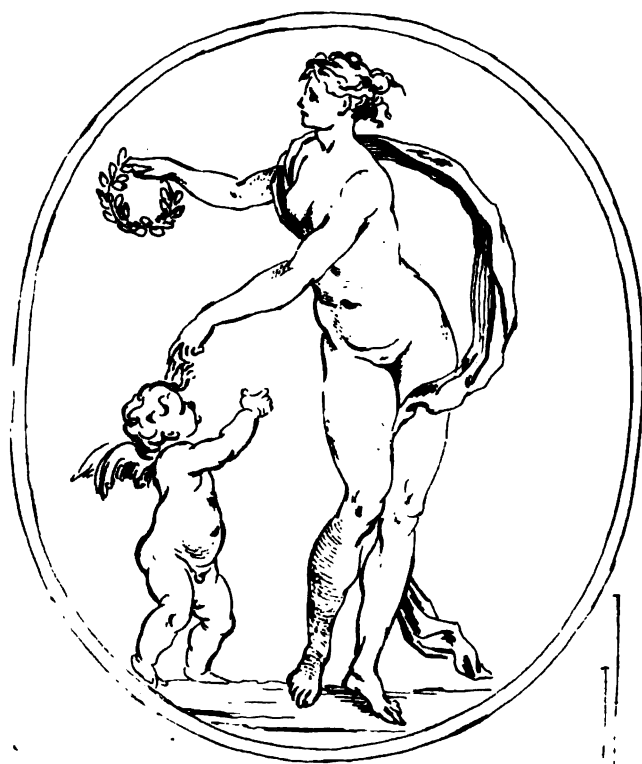
On each, my Eyes, alternately, were cast,

And ev'ry Look was vanquish'd by the Last.

Alike, They all deserv'd my voting Voice,

But One, and only One must win my Choice;

Now



XX

Now this I found, now that, now ev'ry Part,
 The momentary Tenant of my Heart.
 Yet *One*, I seem'd more inly to approve;
 And, need You guess that *One*, the *QUEEN OF LOVE*!
 On ev'ry Side persuasive Gifts abail'd,
 To buy my Favor, where my Judgment fail'd.
 Great *JUNO* laid whole Empires at my Feet,
MINERVA proffer'd deathless Wreaths of Wit:
 While thus the sweet-enchanting *QUEEN OF SMILES*,
 (Securely laughing at their vainer Wiles.)
 " Shall such unworthy Gifts thy Kindness move?
 " Thy tender Soul was surely tun'd to Love!
 " To Me, my Swain, to Me, thy Smiles incline,
 " And *HELEN*, fairest *HELEN*, shall be Thine.
 " My Wishes crown'd, enjoy her brighter Charms,
 " And reign a greater Monarch in her Arms."
 So soft she spoke, so sweetly glanc'd her Eyes,
 Transported, I resign'd the glitt'ring Prize;
 Due to her Beauty, that superior shew'd!
 But doubly due, for what her Tongue bestow'd!
 Deceiv'd, the baffled *GODDESSES* withdrew;
 Back to her Skies the *LOVELY VICTRESS* flew. *PATTISON.*

XX.

VENUS with a Wreath in her Hand. The *Ancients*
 have often represented Her in this Manner; and I find
 many Reasons for it. Either, because being wounded,
 her Blood color'd with Red, the Rose that was White
 before; (whence that Flower was consecrated to *VENUS*)
 or because, the short Duration of amorous Pleasures,
 may be compar'd to That of Roses, in an Allegorical
 Sense;

Sense; or lastly, because VENUS crowns successful Lovers.

* But there may still be given a more apt and delicate Explication; such as BEGER gives, to a Figure in his THESAURUS, where CUPID is represented with a Groupe of Flowers in one Hand, and a Wreath in the other. The Reader of Taste, will not be displeas'd to see that little Gem here inserted, with as much of the learn'd Antiquary's Dialogue, as may serve to explain it; from That, He will be better able to judge of the Design of This.

DULODORUS. *Sed ecce etiam Amor Virtutis et Eloquentiæ sub Cupidine latet. Corpore est pulchro, facieque honestâ: gressu incedit sublimi: Manibus flores et Corollas præfert, adeoque diversus planè est ab eo, qui armis instructus, arcuque et phœtreâ conspicuus passim cernitur.*

De Formâ Cupidinis nihil dubitaverim, inquit ARCHÆOPHILUS, De Floribus et Corollis, quî probare velis, non video.

De Corollis, respondit DULODORUS, Marienus Scholasticus docet Anthol. L.IV. c. 12. Verba eo libentius adjicio, quò aptius pleraque ad propositum Cupidinis simulacrum quadrare videntur. Itu ille:

Πῶ σοι τίξον ἐκείνο παλίντονον, οἱ τ' ἀπὸ σείο

Πηγνύμενοι μεσάτην ἐς κραδίην δόνακας;

Πῶ πῖρεθ', πῶ λαμπὰς πολυώδυνος; ἐστὶ ᾗ τριστὰ

Στέμματα χερσὶν ἔχεις, κρατὶ δ' ἐπ' ἄλλα φέρεις·

Οὐκ ἀπὸ πανδήμου. ξένη Κύπριδος οὐκ ἀπὸ γαίης

Ἐμὶ καὶ ὑλαίης ἐκγονος εὐφροσύνης.

Ἄλλ'

Ἄλλ' ἐγὼ εἰς καθαρὴν μερόπων φρένα πυρσὸν ἀνάπλω

Ἑυμαθίης, ψυχὴν δ' οὐρανὸν εἰσανάγω.

Ἐκ δ' ἀρετῶν στεφάνους πισύραν πλέκω, ὣν ἀφ' ἑκάστης

τοὺς δὲ φέρων, πρῶτῳ τῷ Σοφίης στέφομαι.

Die, ubi sunt incurvi arcus? Ubi tela Cupido?

Mollia queis Juvenum figere corda soles.

Fax ubi tristis? Ubi pennæ? Tres unde Corollas

Fert manus? Unde aliam tempora cincta gerunt?

Haud mihi Vulgari, est, Hospes cum Cypride quicquam,

Ulla voluptatis nos neque Forma tulit.

Sed puris hominum succendo mentibus ignes,

Discipline animos astraque ad alta trabo.

Quatuor eque ipsâ texo Virtute corollas,

Quarum quæ Sophiæ tempora prima tegit.

At in Gemma hac, inquit ARCHÆOPHILUS, tempora nulla tegit, imo ne tres, sed duas tantum Corollas in manu video.

Id nihil obstat, respondit DULODORUS; uti enim sub quatuor Corollis quatuor Virtutes, Justitia, Fortitudo, Temperantia et Prudentia intelliguntur, ita et sub duabus Corollis, duæ tantum latere possunt. Cupido certè non tantum corporearum congressuum fuit, sed etiam Virtutum, eodem modo, quo et Venus, quæ non tantum Πανδηµὸς seu Popularis audit, sed etiam Ουρανίος, ἐπὶ ἔρωτι καθαρόῳ καὶ ἀππηλλαγμένῳ πόθος σωμαίων, (ut Pausanias in Bæoticis loquitur,) cœlestem Amorem, purum, et corporum cupiditate vacantem significans. Flores, Eloquentiæ Symbolum esse, nihil dubitem asserere. Quis enim nescit, Eloquentiæ Florem, Florem Orationis, Oratorem Floridum apud Ciceronem Aliosque vocari.

DULODORUS.

To turn the Explication of BEGER to our present Purpose: As the *Vulgar VENUS* is represented *Arming* the *Vulgar CUPID* with Bows and Darts, Torches and Quivers; *VENUS the Celestial*, is here *Crowning* the *Celestial CUPID* with a *Wreath of Virtue*. The Contraste or Opposition of the *Two CUPIDS* is well known, the *Ἔρως* and *Ἀνέρως* of the *ANCIENTS*. It matters little whether this Wreath be the Emblem of *Justice*, of *Fortitude*, or of *Temperance*; or whether in Compliment to *MARIANUS*, We nominate It, the *Wreath of Prudence or Knowledge*.

Πρώτῃ τῷ Σοφίῃς σίφεται.

And *first* the Wreath of *KNOWLEDGE* binds my Head.

XXI.

VENUS Marine. She is convey'd upon the Waters in a Car drawn by Four Sea-Horses.

* The Power of *VENUS* was absolute, not only on the Land, but on the Water. *APULEIUS* describes in very pompous Words her Progress on the Ocean. He gives her a magnificent Attendance of Sea *DEITIES*. The Passage is in the Fourth Book. of his *Golden Ass*. *Ecce jam profundi maris udo resedit Vertice: Et ipsum quod incipit velle, statim quasi pridem praecepit, non moratur marinum Obsequium. Adsunt Nerei filiae, chorum canentes; et Portunus caeruleis barbis hispidus; et gravis pisceso sinu Salacia; auriga parvulus delphini Palæmon; jam passim maria persulcantes Tritonum ceteros. Hic conchâ sonaci leniter buccinat; Ille serico tegmine fragrantiae Solis obstitit inimici; Alius sub oculis*



XXI

lis Dominae speculum prægerit; currus bijuges Alii sub-
natant. Talis ad Oceanum pergentem Venerem comi-
tatur exercitus. “ Behold her seated on the Dewy Bo-
 som of the Deep. Nor hesitate the Marine Attendants
 “ to obey her Will; Even what She wishes to have done,
 “ They do; preventing her Commands. Around Her
 “ throng the Daughters of NEREUS, and joining the
 “ Chorus sing Her Praises. PORTUNUS here, rough
 “ with his cerulean Beard; And there, SALACIA with
 “ her prolific Bosom; Here little PALÆMON, mounted
 “ on his Dolphin; And there the whole Order of TRI-
 “ TONS, plough the Main. *This*, slowly swells his
 “ sonorous Shell; and *That*, opposes his Silken Veil to
 “ the injurious Ardor of the Sun. *Another* precedes his
 “ Mistress, bearing her Glass within her Sight; While
 “ Others swim beneath her Two-yok’d Chariot. Such
 “ was the Train of VENUS as She proceeded to the
 “ Courts of OCEAN.

With one Hand, VENUS guides her Horses; and
 with the Other She holds a String, to which a Quiver
 hangs. She appears to triumph in the Survey of her
 Watry Dominions; and to commit Them to the Go-
 vernment of CUPID; Who attends Her. OPPIAN;
 in the Fourth Book of his HALIEUTICS, invokes CU-
 PID, as the President of the Seas.

Σχετλι' Ερωε, δολομήτα· θεῶν κάλλιψε μὲν ὅσοις
 εἰσιδέαν, ἄλγιστε δ' ὅτε κραδίην ὀραθύνεις,
 ἔρπιπταν ἀδίκητος;
 Σοὶ δ' ἔτ' ἑρμῆος γενεῆς ἄλγος, ἔτι τι φύτλης
 Ἀνδρομέης· ἢ θῆρας ἀναινέαι, ἢ δ' ὅσα βόσκη
 Ἀῆρ ἀτρυγέτη· νεότης δ' ὑπὸ κεύθεσι λήμης
 Δύνεις· ὀπλιζέας ᾗ καὶ ἐν νεπέδοισι καλαινέας

Ἀτρέστευς, αἷς μὴ τὰ τοῦ ἀνδραγαθῶς ἀνδρὸς
 ἀνίσταται, μὴδ' ὅσα ὑπερβύσσας νύκτας ἔσθ'.

Imperious Love, thou dear deluding Boy,
 Parent of constant Pain, and fickle Joy,
 Fairest to mortal Sight of Pow'rs Divine,
 Most gentle too, cou'd Sight thy Force confine:
 The treacherous Eyes admit the thrilling Smart,
 Neglect their Charge and gaze away the Heart.
 Nor Human Race, nor Heav'n born Pow'rs divine
 Content thy Conquests, or thy Sway confine,
 Their Pains the Sylvan and the Feather'd Kinds,
 Roar to the Woods, and warble to the Winds
The Burning Arrows thro' the Watry Way
The pow'rful Summons of the God convey;
No Breast escapes the Flame; the Sea-born Slaves
Burn unextinguish'd in their Native Waves.

JONES.

XXII.

VENUS, washing Herself in a Vase. A CUPID standing and holding the Linen with which She was to dry Herself.

* The Curious may form some Idea of this Manner of Bathing, and of the *Lavacrum* of the Ancients, from the Account PETRONIUS ARBITER gives of TRIMALCHIO'S Bath. *Quid faciamus: homines miserrimi, et novi generis Labyrintho inclusi, quibus lavariam cœperat notum esse. Ultro ergo rogamus, ut nos ad Balneum duceret; projectisque vestimentis, quæ Giton in aditu siccare cœpit, Balneum intravimus, angustum scilicet, et cisternæ frigidariæ simile, in quâ Trimalchio rectus stabat.*

“ What could we do in this Misfortune? We found

I

“ Ourselves



XXII

“ Ourselves now involv'd in a new Kind of Labyrinth.
 “ We had been but too well wash'd already. Con-
 “ strain'd by Force to continue in this Place, We in-
 “ treated the Porter to shew Us the Way to the *Bath*;
 “ which We enter'd first Throwing aside our Cloaths,
 “ which GIRA begun to dry in the Porch. *The Bath*
 “ *was narrow, and sunk into the Earth, not unlike a*
 “ *Rain-water Cistern. In this flood* TRIMALCHIO
 “ *Erect.*

The Baths of the Ancients were often built and
 adorn'd with great Magnificence. There is an Epigram
 of LEONTIUS on a *little Bath*, adjacent to the *great*
 Bath of ZEUXIPPUS, that seems to tally with this Re-
 presentation.

Μὴ νημία Ζεύξιππε παρατέλλοντι λούτρῳ
 Καὶ μεγάλην παρ' ἅμαξαν Ἑρώτυλος ἦδ' ὃν φαίνει.
 The Bath, that here presumptuous seems to rise,
 ZEUXIPPUS! view not with disdainful Eyes;
 The Opposition charms Us from afar :
 So *little* CUPID fits his *spacious* Car.

CUPID, in this Figure, attends the Bathing of his
 MOTHER; MARIANUS has left Us the Following
 Lines, on a similar Subject.

Μητέρα Κύπριν ἐλούσεν Ἑρῶς ποτὲ τῷδε λούτρῳ,
 Αὐτὸς ὑποφλέξας λαμπράδι καλὸν ὕδωρ.
 Ἰδρῶς δ' ἀμβροσίῳ χυθεὶς χροὸς, ἄμμιγα λευκοῖς
 Ἰδασι, Φεῦ, πνοιῆς ὅσον ἀνῆψεν ἄτερ.
 Εἶθεν αἶε ροδόεσαν ἀναζέουσιν αὐτμήν,
 Ὡς ἐτι τῆς χρυσῆς λουόμενος Παφίης.

As

As in this Bath LOVE wash'd the CYPRIAN DAME
 His Torch the Water ting'd with subtle Flame.
 The while his busy Hand his Mother laves,
 Ambrosial Dews enrich the Silver Waves;
 And all the undulating Bason fill:
 Such Dews! As her Celestial Limbs distil.
 Hence how delicious float these tepid Streams?
 What Rosy Odors? What Nectarean Steams?
 So pure the Water, and so soft the Air;
 It seems as if the GODDESS still was There!

It is not improbable, but that some such Representation as appears in this Figure, might have furnish'd the Poet with the Idea of this little Epigram; which We are inform'd was made upon a Bath, call'd, *the Bath of CUPID*; Εἰς Αὐτὸν ὀνομαζόμενον Ἐρωτα.

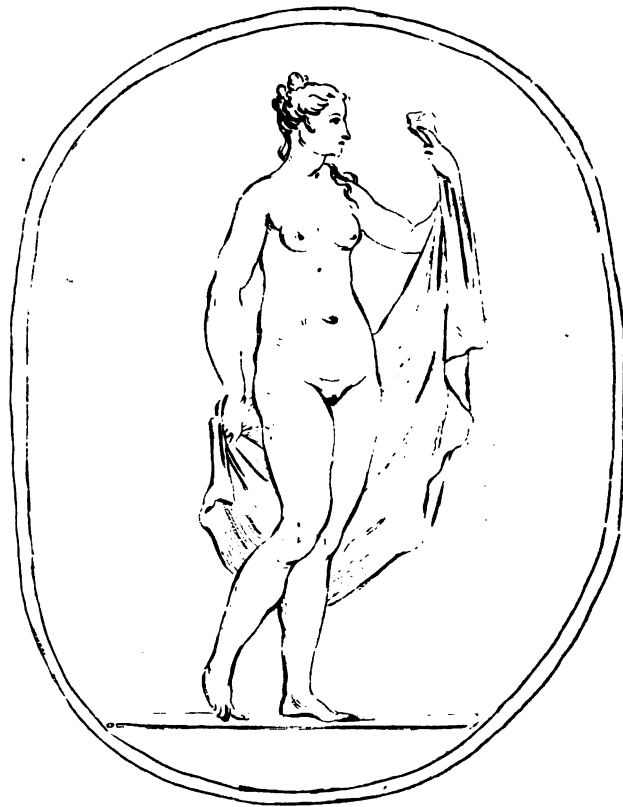
XXIII.

VENUS standing. She holds a Piece of Drapery in her Hands with Design, as it seems, to dry Herself.

* Antiquity, to speak of the Poets as well as the Artists, is rich in Representations and Descriptions of the Bathings of VENUS. With great Propriety, the Father of the Poets, makes That her first Care, before She sallied forth upon her Amour with ANCHISES. The Reader will find the Following Account in the HYMN, which furnish'd Us with Materials to explain the XVth Figure.

Ἐς Κύπρον δ' ἤλθοῦσα, θυνάδια γῆνι ἔδωκεν.
 Ἐς Πάρον. ἔνθα δὲ αἱ τέμνουσ' βωμός τε θυνάδης

Ἐνθ'



XXIII

Ἔνθ' ἣν' εἰσελθοῦσα θύρας ἐπίθῃκε φαεινὰς·

Ἔνθα δέ μιν Χάριτες λῦσαν, καὶ χεῖσαν ἐλαίῳ,

Ἀμβρότιον, οἷα θεοὺς ἐπενλώουσι αἶν' ἰόντας,

Ἀμβροσίῳ ἱανῶ, τὸ γὰρ οἱ τεθυμμένον ἦεν.

Ἔσταμένη δ' ἐν πάντα περὶ χροῖ ἅματα καλά,

Χρυσῷ κοσμηθεῖσα φιλομμουδῆς Ἀφροδίτῃ,

To CYPRUS strait the wounded GODDESS flies,

Where PAPHIAN Temples to her Honor rise;

And Altars smoke with daily Sacrifice.

Soon as arriv'd She to her Shrine repair'd,

Where ent'ring quick the shining Gates She barr'd.

The ready Graces wait; *her Baths prepare,*

And oint with fragrant Oils her flowing Hair.

Her flowing Hair adown her Shoulders spreads,

And all around Ambrosial Odor sheds.

Last in transparent Robes her Limbs They fold,

Enrich'd with Ornaments of purest Gold.

CONGREVE.

Nor with less Propriety, perhaps, the same Author re-conveys to her Bath, after the rude Surprise of VULCAN'S Net, in her Amour with MARS; if We look on the Conclusion of the Song of DEMODICUS.

Τὸν δ' ἡμῶς ἐπεὶ πεπρωτὸς Ἀμφιγυῖας,

οὐκ ἔς' ἔδδ' ἴσκει τὸν ἐπὶ ἀρήσασθαι.

Ὡς αἰών, δισμὸν ἀνίσκει μὲν Ἡφαίστιο.

Τὰ δ' ἐπεὶ ὅκ' δισμοῖο λύθει κρατερὸν περ ἰόντῳ.

Αὐτίκ' ἀναλίσκοντο, ὁ μὲν θρήνηνδε βεβήκα,

Ἡ δ' ἄρα Κύπρον ἵκανε φιλομμουδῆς Ἀφροδίτη,

Ἐς Πάφον. ἔνθα δέ οἱ τέμνω βωμός τε θυήεις·

Ἔνθα δέ μιν Χάριτες λούσαν, καὶ χεῖσαν ἐλαίῳ.

Ἀμβρότιον,

Ἀμβρόσιον, οἷα θεὸς ἐκτελέσθην αἶν ἰόντας.

Ἀμφὶ δὲ ἅματα ἴσαν ἰκνέεσθαι, θαῦμα ἰδέσθαι.

“ Tis Thine (re-answers VULCAN) to command,”

And to the Net applies his skilful Hand,

The strong Inclosure yields, and, thrown afar,

Frees the chain'd Pow'rs of BEAUTY and of WAR.

... TO THRACIAN Hills the RAGING GOD removes;

The LAUGHTER-LOVING DAME to PAPHIAN Groves,

Where num'rous Slaves her pleasing Smiles invoke,

And num'rous Altars, rich in Odors, smoke.

Round their *disorder'd* QUEEN, in wonted State,

The GRACES, her assiduous Handmaids, wait;

Her wearied Limbs refresh with Heav'nly Show'rs,

Ambrosial Sweets! That bathe Immortal Pow'rs;

Then glorious cloath anew in Robes Divine;

And give, in their full Blaze of Charms, to shine.

It is not easy to discover whether the Drapery, VENUS holds in this Figure, is intended for the Linen with which She may be supposed to dry Herself, newly risen from the Bath; or for the Veil (the first and most material Part of her Dress) which She is going to throw loosely round her Body; *Simplex Munditiis*, as HORACE would have express'd it: Her Hair being already disposed in the most exact Order.

XXIV.

VENUS, viewing Herself in a Looking-Glass, such as was us'd by the Ladies of Antiquity. Upon the Ground stands a Vase, out of which comes a Kind of Sprig: This serv'd perhaps, to sprinkle Them with Perfumed Water in their Baths.

* As



XXIV

* As to the Odors us'd by VENUS in her Bathings, the Reader is referr'd to the Descriptions from HOMER in the Foregoing Article; and as to the Conduct of her Hair, He will remember the Passage from COLUTHUS in the XIXth. CLAUDIAN in his Nuptials of HONORIUS and MARIA, finds Imployment for All the GRACES on this Occasion.

*Cæsariem tunc forte Venus subnixa corusco
Fingebat folio: dextra lævaque sorores
Stabant Idaliæ. Largos Hæc nectaris imbres
Irrigat: Hæc morfu numerosi dentis eburno
Multifidum discrimen arat: Sed Tertia retro
Dat varios nexus, et justo dividet orbes
Ordine, neglectam partem studiosa relinquens:
Plus error decuit.*

The Description is Beautiful. There is a Spirit and Elegance in every Word. It has been very happily translated by two Hands; for which Reason I beg Leave to add Both Imitations; because where the One may be thought to lose, the Other seems to catch the Delicacy of the Original. The First is by Mr. EUSDEN.

It chanc'd upon a radiant Throne reclin'd,
VENUS her Golden Tresses did unbind:
Proud to be thus employ'd, on either Hand
Th' IDALIAN Sisters, rang'd in Order, stand.
Ambrosial Essence ONE bestows in Show'rs,
And lavishly whole Streams of Nectar pours,

K

With

With iv'ry Combs ANOTHER's dextrous Care
 Or curls, or opens the dishevel'd Hair.
 A THIRD, industrious with a nicer Eye,
 Instructs the Ringlets, in what Form to lie:
 Yet leaves some Few, that, not so closely prest,
 Sport in the Wind, and wanton from the Rest.
 Sweet Negligence! By artful Study wrought;
 A graceful Error, and a lovely Fault!

The other Translation is by Mr. PATTISON; a young Gentleman of great Virtues, and great Errors; whose Genius was as Happy, as his Life was Unfortunate!

It happen'd then, with future Joys elate,
 His GODDESS MOTHER at her Toilet late;
 On either Side th' IDALIAN Sisters stand,
 Proud of the SMILING GODDESS's Command;
 THIS, scatter'd Odors o'er the fragrant Fair,
 THAT, thred the mazy Tendrils of her Hair;
 THAT exercis'd the nice correcting Comb,
 Smooth'd the soft Curls, and call'd the Straglers home;
 The comely Fav'rites, doubtfully design'd,
 They leave to curl and wanton in the Wind;
 The comely Fav'rites, with adorning Grace,
 Wave on the Breeze, and flow upon her Face,
 With cooling Airs create an easy Pride,
 And, but increase the Charms, They strive to hide.

VENUS seems to have perform'd for Herself, in this Figure, all that the GRACES perform'd for Her in CLAUDIAN.

Having

Having spoke so largely of an *Antique Toilet*, it may be permitted to add something of a *Modern*; especially of One that is founded upon the *Plus decuit Error* of CLAUDIAN.

Inventory of PHANBLIA's Dressing-Room.

BEAUTY alone inspires my Lay,
SHE! traces out the Flow'ry Way;
SHE! varies ev'ry Song I sing;
BEAUTY! of LOVE and Verse the Spring!
Where BEAUTY chuses her Abode;
There! tends the true PARNASSIAN Rode.
There! his Abode APOLLO chuses,
And There! unsummon'd, tend the Muses.

For tho', from Vulgar Eyes retir'd,
(As sacred Laws of Drefs requir'd!)
The NYMPH her crouded Levée flies;
SHE could not scape Poetic Eyes.
The licens'd Bard, from forth the Throng,
(Still may that Licence crown his Song!)
Step'd boldly in, behind the Screen;
Unseen, or seemingly Unseen.

No formal Order here He found;
One gay Confusion strow'd the Ground.
A Shop of Millenery Wares!
A Magazine of Female Airs!
What, Arms defend, or what oppose;
Love's Torches! Quivers! Arrows! Bows!
What, Hands can shape, or Heads produce;
All Modes, in Use! Or out of Use!

A Fan, that many a Mounting cost!
And Equipage, the Trinkets lost.
A Feather, late a shining Flow'r!
A Watch, that never minds the Hour!
A Busk, subdued beneath the Yoke!
A Crossiate, from the Necklace broke!
An Ear-ring, that demands a Drop!
An Harpsicord, that knows no Stop!
A Shell, retentive once of Snuff!
A Case, once Master of a Muff!
A Mantle, that has lost a Wing!
A Cawl, with disobedient String!
Far, from its Head, a Wire missaid!
A Slipper, from its Fellow stray'd!
Here Knots, that can no longer kill!
There Lappets, learning to lie still!
Here Aprons, throwing off their Fringes!
There Twyzers, flying from their Hinges!
Lost Petticoats, worn Mantuas mourning!
Full-Dresses, into Night-Gowns turning!
To Tippetts, Tuckers lending Laces!
And Breadths, like Statesmen, changing Places!
A Girdle, o'er its Buckle wound,
Wrapt, as a Snake, in its own Round!
A Hood, long pleas'd, with decent Pride,
To shew the Face, It feign'd to hide!
A Frame, doom'd many a Day to stand,
Or freed by NELLY's aiding Hand!
Here, shatter'd Hoops of Fencing Cane,
Exiled from their ELYSIAN Reign!
There, Ribs of Whale, by Age decay'd,
Proud of the Shape They took, not made!

A Ring,

A Ring, with Motto out of Date;
 ' Sad Prophet of the Giver's Fate!
 A Seal of HERCULES and YOUTH ; *
 ' Hence, BEAUTY, know, the Prize of Truth!
 A Breast-Knot, late a dang'rous Snare;
 ' That bids, of fleeting Time beware.'
 A Monkey chain'd to good Behaviour;
 ' Let Malice never win thy Favor.'
 A Dog, that less delights, than shocks;
 ' There weigh the Worth of Toupéed Locks.'
 A Parrot, of less pleasing Parts;
 ' Fools keep not long our Ears or Hearts!'
 A Cage, its flutt'ring Inmate flown;
 ' Thus warn'd, securely guard your Own!
 The Story of a Maid † Undone;
 ' Sweet Ruin, taught by Others, shun!
 A Sermon, never to be read;
 ' They need no Guide, that cautious tread!'

The Toilet here, not laid in State,
 Scarce half employs the Hands that wait.
 Ill-furnish'd with Cosmetic Pow'rs,
 Of Stiptic Balms, or Essence Show'rs.
 Well may the GRACES spare their Aid;
 For Art wou'd but undress the Maid.
 Here, no false-flatt'ring Glass is fix'd!
 Here, no Camellion Water mix'd!
 No Brow with Plastic Labor spread!
 No Furrow smooth'd with level Lead!
 And how cou'd Cheeks of *Spanish* Die,
 With Nature's purer Roses vie?

* HERR.

† A Novel.

How! The sick Pale of Bismute show
 With Hands more white than feather'd Snow?
 What envious Breath of faint Perfume
 Regale like Health's sweet-flow'ry Bloom?
 What pounded Pearl pretend to deck,
 The Lustre of that orient Neck?
 What mimic Tinge of Ruby Hue,
 Supply that Lip's Ambrosial Dew?
 None, here, the Chymic Oil prepare,
 To give the Glossy Chesnut Hair;
 Or Nightly Trap, insidious, lay,
 To catch new Eye-brows for the Day.
 Vain Arts! That in slight Fetters hold;
 Arts! Left to the Deform'd and Old:
 Who, Destitute of native Charms,
 Attempt to wound with borrow'd Arms.

Let no rich Jar adorn this Room!
 No Carpet, wrought in *Persian* Loom!
 No Branch from Figur'd Ceiling fall!
 No *Belgic* Tap'stry cloath the Wall!
 Hang, here, no Piece of *Roman* Hand!
 Here, let no *Grecian* Sculpture stand!
 Might *That*, *SUSANNA*'s Bath explain,
This, *VENUS* rising from the Main;
 Where Art and Nature seem at Strife:
 No Image truly equals Life.
 Then Who, by Folly not betray'd,
 Wou'd quit the Substance, for the Shade?
 Where *BEAUTY* condescends to reign,
 ' All other Ornament is vain.

But

But to return from this Poetical Digression; The Looking-Glass that is seen in this Figure could suit no Hand more properly than that of VENUS; The GODDESS of Unbounded Love, and Eternal Beauty! For this Reason LAIS, in the Decline of Life dedicated Her Looking-Glass to VENUS, as We are told by JULIANUS ÆGYPTIUS.

Δαῖς ἀμαλδιωθεῖσα χρόνῳ περικαλλία μορφήν
 Γηραλέῳ συγίει μαρτυρίῳ ῥυτίδων
 Ἐνθεν πικρὸν ἔλεγχον ἀπεχθήρασα κατόπτρῳ
 Ἀνθεῖο δισποίνη τῆς πάρος ἀγλαΐης.
 Ἀλλὰ σύ μοι Κυθήρῃα δέχῃ νεότητος ἑταιρῶν
 Δίσκον, ἐπεὶ μορφή σὴ χρόνον ἔτρομέει.

LAIS, when Time had spoil'd her wonted Grace,
 Abhor'd the Look of Age that plow'd her Face,
 Her Glass, sad Monitor of Charms decay'd!
 Before the QUEEN OF LASTING BLOOM She laid.
 " The sweet Companion of my Youthful Years
 " Be Thine! (She said) No Change thy Beauty fears."

PLATO has given another Turn to the same memorable Dedication.

Ἦσοβαρὸν γελάσασα κατ' Ἑλλάδος, ἢ τὴν ἐρώντων
 Ἔσμὸν ἐνὶ προσόροις Λαῖς ἔχουσα νέων,
 Τῇ Παφίῃ τὸ κατόπτρον. ἐπεὶ ταῖς μὲν ὁρᾶσθαι
 Οὐκ ἐθέλω, οἷα δ' ἦν πάρος, εἰ δύναμαι.

LAIS, The Joy of Youth, of Love the Pride,
 That wont all GREECE to charm and to deride;
 Lo! VENUS, at thy sacred Altar stands,
 And dedicates her Glass with grateful Hands.

For, see I *cannot* what I us'd to Be,
And what I *must* Be now, I *wou'd* not see.

From Both These AUSONIUS drew the following
concise and elegant Imitation.

*Lais anus Veneri speculum dico: dignum babeat se
Æterna æternum forma ministerium.
At mihi nullus in hoc usus: quia cernere talem,
Qualis sum, nolo: qualis eram, nequeo.*

XXV.

VENUS ANADYOMENE, or Rising from the Sea,
and Drying her Beautiful Hair. She is in the very At-
titude of that famous Picture, drawn by APOLLO, which was One of the Finest Ornaments of the Palace of AUGUSTUS. OVID, in the First Elegy of his Fourth Book *de Ponto*, with many Others, has greatly com-
mended this Piece.

*Et Venus Artificis labor est et gloria Cœi,
Æquoreo madidas quæ premit imbre comas.
Here VENUS her unsullied Charms displaies,
Of Coan Art the Labor, and the Praise!
Where stands, confess'd to Sight, the Cyprian Pow'r,
And presses from her Hair the Briny Show'r.*

The Anthologia gives Us several Descriptions of It
in various Epigrams; among Which, is This that fol-
lows, (*Book the Fourth, Chapter the Twelfth*) by AN-
TIPATER SIDONIUS.



XXV



Τὰν ἀναδυομένην ἀπὸ μητέρος ἄρτι θαλάττης

Κύπριν, Ἀπελλεῖς μόχθον ὄρα γραφίδος.

Ὡς χερσὶ συμμάρψασα διάβροχον ὕδασι χαίτας

Ἐκθλίσκει νοθεῶν ἄφρον ἀπὸ πλακάμων.

Αὐταὶ γὺν ἐρέουσιν Ἀθηναίητε καὶ Ἡρῇ,

Οὐκ ἔτι σοὶ μορφᾶς εἰς ἔριν ἐρχόμεθα.

The QUEEN OF LOVE emergent from the Wave! —

Life to the Picture fam'd APELLES gave.

New from the genial Surge the GODDESS view ;

Her charming Hair conspers'd with briny Dew.

Her charming Hair She presses as She stands,

And explicates and dries with both her Hands.

“ To Thee, (thus PALLAS, JUNO must agree)

“ The Prize We yield! the Pref'ence yield to Thee!

AUSONIUS has translated It in this Manner.

Emersam pelagi nuper genitalibus undis

CYPRIN APELLEI cerne laboris opus.

Ut complexa manu madidos salis æquore crines,

Humidulis spumas stringit utraq̃ue comis:

ſam tibi nos CYPRI, JUNO inquit et innuba PALLAS,

Cedimus, et Formæ præmia deferimus.

ATHENAEUS reports, that APELLES drew this VENUS, after the Resemblance of the famous PHRYNE. She conceived such Pride from having been the Model of so Beautiful a Picture, that, at the ELEUSINIAN Feasts, She stripp'd Herself quite Naked, and with dishevel'd Hair ran to the Borders of the Sea, to imitate in every Particular the VENUS of APELLES.

L

There

“ Beauty of PHRYNE lay in those Parts of the Body
 “ which Decency forbids to uncover. Nor was it easy
 “ to see Her naked without Emotion; upon which Ac-
 “ count She was interdicted the Public Baths. But
 “ amidst the frequent Concourse of People that assem-
 “ bled at the Feasts of ELEUSINE and NEPTUNE,
 “ She laid aside her Cloaths, and with her Hairs all
 “ loose about Her, entered into the Sea; *On which Oc-
 “ casion She appear'd so Beautiful; That after Her,*
 “ APOLLO painted his VENUS ANADYOMENE.

XXVI.

VENUS and CUPID. CUPID is mounted on a
 Wheel; a SATYR stands behind VENUS. This Gem is
 singular. I have never before observ'd, the moving
 Pedestal of FORTUNE attributed to the GOD OF LOVE:
 yet it seems not incongruous with the Inconstancy of his
 Nature.

* The Singularity of this Design may be put in a
 clearer Light; If We consider the Allusion of TIBUL-
 LUS, in these Lines of the Sixth of his First Book of
 Elegies, where He warns his Rival.

At tu qui potior nunc es, mea furta timeto.

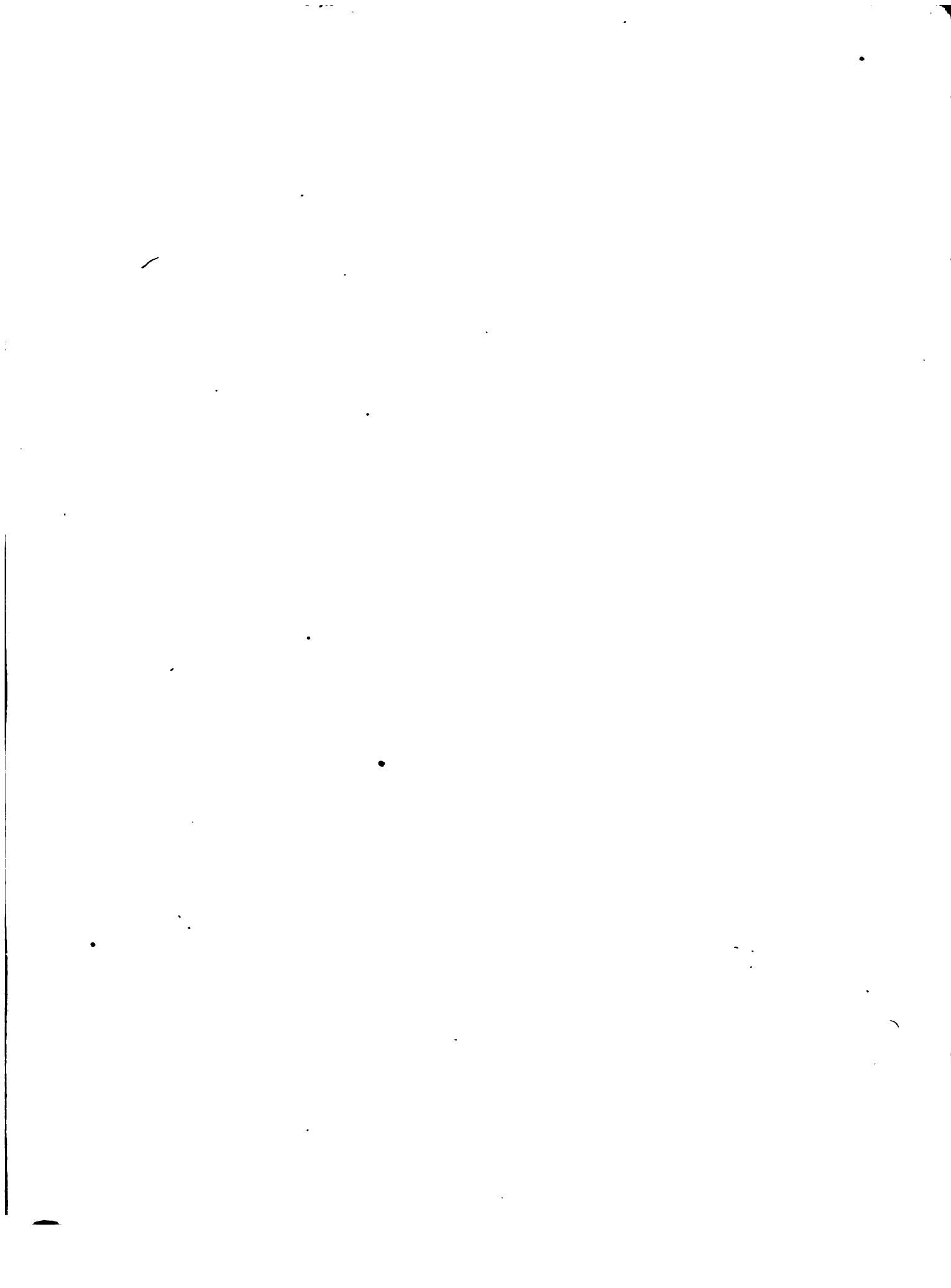
Versatur celeri Fors levis orbe rotæ.

But Thou, more Potent in her Favor grown,
 Warn'd, by my baser Usage, fear your own.
 For FORTUNE, to no certain Motion bound,
 Her lightly-rolling Wheel turns swiftly Round.

TIBULLUS,



XXVI



TIBULLŪS, it is allow'd, but barely hints, that the Chance of LOVE, is as instable, as the Chance of FORTUNE. PROPERTIUS will give Us a stronger Proof. For in the Eighth Elegy of his Second Book, He directly attributes to LOVE the mutable Wheel, that is universally given to FORTUNE.

Eripitur nobis jam pridem cara Puella,

Et tu me lacrymas fundere, amice, vetas? . . .

Omnia vertuntur: certe vertuntur amores:

Vinceris, aut vincis, hæc in Amore rota est.

Torn from my Sight the Maid I held so Dear! —

And wou'd my Friend restrain each tender Tear?

Round, All Things turn; We tread unfaithful Ground:

But more than All our Mistresses turn round.

Captiv'd, or Captivating, still We prove

One Change; so various is the *Wheel of LOVE!*

In the same Sense AGATHIAS introduces FORTUNE disputing with VENUS, the Acquisition of an Unequal Match.

Γρίπεις τις μογέσκειν ἐπ' ἰχθύσι. τὸν δ' ἐσιδοῦσα

Εὐκτέανος κούρη θυμὸν ἔκαμνε πόθῳ·

Καί μιν θῆκε σύνευγον. ὃ δ' ἐκβιάτιο πονηχοῦ

Δέξατο παντοίης ὄγκον ἀγέλεοις.

Ἡ δ' Τύχη γελώσα παρίστα, καὶ ποτὶ Κύπριν

Οὐ τεὸς αὐτοῦ ἀγὼν, ἀλλ' ἐμός ἐστιν, ἔφη.

A *Fisher* for Subsistence plow'd the Main;

Great was the Labor, and but small the Gain.

A soft-eyed *Heiress* views his Drudging Life;

And viewing loves: The Lover turns to Wife.

The Wretch, by Bounty rescued from the Tide,
 Insults with all a Wealthy Husband's Pride.
 When strait to VENUS, FORTUNE smiling said,
 (For either Goddess watch'd the Nuptial Bed.)
 " All Claim, FAIR SISTER, to this Sport resign!
 " Not Thine this Match! The Oddness proves it Mine."

The Ludicrous and Wanton Figure that stands behind VENUS; may be very well suppos'd to be of the Party; We shall treat of the SATYRS and FAUNS on another Occasion.

XXVII.

CUPID seated on a Shell. He lifts up with both his Hands a Butterfly, the Emblem of the *Soul*, to denote, that *Love* often elevates the *Soul* to great Undertakings. The *Soul* is frequently represented under this Figure in Antiquities; and it is from its *Greek* Nomination *ψυχή*, that the MISTRESS of CUPID is call'd PSYCHE. The Wings of a Butterfly which they give Her, are meant as Symbols of the Immortality of the *Soul*; because thro' the Course of her various Metamorphoses, the Butterfly revives from Herself. PETER-SANTEZ has ingraved a large Bas-Relief, and a Sepulchral Urn, on which this GOD is seen embracing PSYCHE, who is drawn with Butterfly-Wings.

* As to what more particularly relates to the Butterfly, that CUPID holds in his Hand; We must refer the Reader to the Explication of the XCVIIIth Figure; where We shall speak at large of CUPID and PSYCHE; and of the Fabulous as well as the Mythological Sense of their Amour.

CUPID



XXVII



CUPID in his Divine Contemplation of the Soul, may be well suppos'd to fit in Triumph on his Mother's Shell. This is the noted *Concha*, which serv'd as a Vehicle to convey the wanton GODDESS to *Cyprus*; For at *Cyprus* She was said to land, just newly risen from the Sea. Hence TIBULLUS;

Adfis, et timidis votis

Faveas conchâ, Cypria, vectâ tuâ.

Assist thy Vot'ry, and his Fear dispel,

O CYPRIAN GODDESS, borne upon thy Shell.

And, not to forget that delicate Imitator of the Ancients, hence *Secundus* in his VI. *Basum*.

Tu quoque cum Dea fis, Divâ formosior illâ

Concha per æquoreum quam vaga ducit iter.

Nor less a GODDESS Thou. Thy Heav'nly Face,

A GODDESS speaks Thee, of Etherial Race.

Speaks Thee ev'n Her in Beauty to excel,

Who roams o'er Ocean on her vagrant Shell.

Why this Vehicle was assign'd to VENUS, FULGENTIUS informs Us; as I find Him quoted to my Hand by BROUKIUS, in his Notes on TIBULLUS. *Concha etiam marina pingitur portari, quod hujus generis animal toto corpore simul aperto in coitu misceatur, sicut Juba in Physiologis refert, Mythol. l. 2. c. 4.* " She is " represented borne upon a *Concha*, because that Species " of Sea Animals open and mix their whole Bodies in " Procreation; as JUBA relates in his Physiologies.

XXVIII.

The Education of Love. VENUS stooping, seems to give Him her Breast.

* It was some Gem or Statue of CUPID and VENUS in this Attitude, that furnish'd the Poet MELEAGER with the elegant Compliment He pays his Mistress ZENOPHILE.

Πωλείδω κ' μάτρος ἐτ' ἐν κόλποισι καθεύδων
 Πωλείδω. τί δ' μοι πὲ θρασὺ πῦπ τρίφει;
 Καὶ γὰρ σιμὸν ἔφυ, κ' ὑπόπτερον, ἄκρα δ' ὄνυξι
 Κνίξει. Καὶ κλαιὸν πολλὰ, μεταξὺ γελᾷ.
 Πρὸς δ' ἔτι λοιπὸν, ἄτρεσον ἄιλαλον, ἐξὺ δεδορκές,
 Ἄγχιον οὐδ' αὐτᾷ, ματρὶ φίλῃ τιθασον.
 Πάντα τέρας. τοὶ γὰρ πεπράσται· ἔτις ἀσπλοῦς
 Ἐμπορὲς ἀνῶσθαι παῖδα θέλοι; προσίτω.
 Καί τοι λίσσεται ἰδοὺ διδασκόμενος, ἔτι σε πωλῶ.
 Θάρσει, Ζηνοφίλῃ, σύντροφος ὧδε μένει.

Who buies, the wanton GOD of LOVE, Who buies?
 While on his Mother's beauteous Breast He lies?
 I will not nurture the Audacious Boy,
 That loads, with lasting Pain, momentous Joy;
 Equipt, with Darts to wound, and Wings to fly;
 Of open Face, but of a piercing Eye.
 Or Griev'd, or Pleas'd, still various He appears;
 With Smiles his Grief, his Pleasure mix'd with Tears.
 Besides his Will, no other Law He seeks;
 Loud, when He laughs; Loquacious, when He speaks.
 Perverse, by Habit; as by Nature, Wild;
 Tho' Little, Strong; and Cruel, tho' a Child.

No



XXVIII





XXIX



No Act of Violence his Hand forbears;
 The Wretch not even his own fond Mother spares.
 In ev'ry Part, a Monster, in the Whole;
 A Monster! both in Body and in Soul.
 Come, Merchant, You that navigate the Seas,
 Come take the Miscreant, at what Price You please.
 Sold He shall be.—Hold! hasty Merchant, hold!
 The Boy relents; The Boy shall not be sold.
 How loth He seems to quit the soft Embrace!
 Behold, what pearly Tears bedew his Face!
 What moving Pray'rs; his Voice discloses, hear!
 Well! LOVE, thy Sentence shall be less severe.
 With my ZENOPHILE for ever rest,
 Thou wilt not wish for CYTHEREA's Breast.

XXIX.

CUPID teaches the FAUNS to play upon the Flute,
 to shew that this GOD humanizes and disciplines the
 most Savage.

* How applicable is this Figure to the *Third Idyl-
 lium* of BION. The Fable and Moral of Both Pieces are
 the same.

Ἄ μεγάλα μοι Κύπρις ἔθ' ὑπνώοντι παρέστα,
 Νηπίαχον τὴν ἔρωτα καλᾶς ἐκ χειρὸς ἄγοισα,
 Ἐς χθόνα νόσάζοντα· πόσον δέ μοι ἔφρασε μῦθον,
 μέλπει μοι φίλε βῆτα λαβὼν τὴν ἔρωτα δίδασκε.
 Ὡς λέγει, χ' αἶ μὲν ἀπῆλθεν ἐγὼ δ' ὅσα βεκολίαςδον,
 Νήπιον, ὡς ἐθέλοντα μαθῆν τὴν ἔρωτα δίδασκον,
 Ὡς ἔυρε πλαγίαυλον ὁ Πάν, ὡς αὐλὸν Ἀθάνα,
 Ὡς χέλω Ἑρμῶων, κίθαριν δ' ὡς αἰδὺς Ἀπέλλων.

M

Ταῦτά

Ταῦτά μιν ἐξιδίδασκον· ὁ δ' ἐν ἑμπαλίῳ μύθῳ,
 Ἄλλά μοι αὐτὸς ἀνδρὶν ἐρωτύλα, καί μ' ἐδίδασκε.
 Θνατῶν ἀθανάτων τε πόθους, καὶ μακρὰς ἔργα.
 Ἐ' ἡγὼν ἐκαλεόμην μὲν ὅταν πῇ Ἐρῆτα δίδασκον
 Ὅσα δ' ἔρως μ' ἐδίδασκεν, ἐρωτύλα πάντα, ἐδιδάχθην.

As late in Sleep, I clos'd my weary Sight,
 This Vision rose to dissipate the Night,
 Full in my View great VENUS seem'd to stand,
 Young CUPID, holding in her lovely Hand;
 Who, all the while She spoke, in Childish Guise,
 Look'd modest on the Ground with pensive Eyes.
 " To Thee, behold, my Infant Son I bring,
 " To Thee, lov'd Swain! Inform Him Thou to sing."
 She said, with softest Voice and sweetest Air;
 And, saying, left Him with a Mother's Care.
 Strait I begun my Rustic Voice to raise,
 And sport, as wont, my old Bucolic Lays;
 Such as I deem'd might most instructive prove:
 Ah simple Thought! Instruct the GOD OF LOVE?
 I sung; ' How PAN the reedy Syrinx found!
 ' How PHOEBUS gave the Lyre harmonious Sound!
 ' How PALLAS form'd the undulating Flute!
 ' And last, How HERMES tun'd the Vocal Lute!
 But LOVE regardless of my Rural Strain,
 To These, soft am'rous Songs return'd again.
 ' His MOTHER's Charms, He rais'd; His MOTHER's Arts!
 ' How absolute her Sway o'er Human Hearts!
 ' The GODS Themselves how potent to inflame!
 ' With all the Triumphs of the CYPRIAN DAME!
 Hence It arose, that by his Music caught,
 I lost the old Bucolic Lays I taught;



XXX

But still remain observant of his Will,
And Love's soft am'rous Songs remember still.

It will fall in our Way to treat of the Images of
 HERMES and PRIAPUS, before We finish our whole
 Explication.

XXX.

This Gem, One of the Largest that I have seen, is without Dispute, One of the finest in point of Workmanship. It is easy to discern every Part of it, as well from the Beauty of the Composition, as the Attitude of the Figures: But It is not so easy to determine the Subject. VENUS and CUPID occupy the Middle; the Two Extremities are fill'd, One by two FAUNS that play on Musical Instruments; and the Other by a BACCHUS characteriz'd by his THYRSUS and ATTENDANT. Perhaps It was calculated to represent, " the Union of the " Pleasures of Love, with Those of Wine and Harmony." His E. M. the Cardinal DE POLIGNAC has a most Beautiful Design of RAPHAËL after this Model. What Recommendation is it in Favour of this Gem, that so Illustrious a Connoisseur has preserv'd the Design, and that the Design was taken by so able a Hand as RAPHAËL?

* ANACREON has left Us an Ode, filled with almost the same Personages that appear in this Figure.

Στεφάνης μὲν προτάφους
 ῥοδίνης σωμαρόσαστες
 μεθύοντων ἀβραὶ γελῶντες.

Ἵπὸ βαρβίτῃ ᾗ κύμα,
 Κατὰ κισσοῖσι βρέμοντας
 Πλοκάμοις φέροντα θύρσους,
 Χλιδανίσφυρσιν χορδαίαι.
 Ἄβροχαίτας δ' ἅμα κῆρσιν,
 Σπμάτων αἰὲν πνέοντων,
 Κατὰ πηκτίδων αἰθύρων,
 Προχέει λίγαιαν ὀμφάν.
 Ὅ δ' ἔρως ὁ χρυσοχαίτας,
 Μετὰ τῇ καλῇ Λυαίᾳ,
 Μετὰ τῇ καλῇ Κυθήρῃ,
 Τὸν ἐπὶ ἔρατον γηραιὸν
 Κῶμον μέτεσι χαίρων.

Friends of Play and Mirth and Wine,
 Roses round your Temples twine;
 Gay-carousing, laughing-gay :
 Friends of Wine and Mirth and Play.
 Whilst the Silver-footed Fair,
 Waves her THYRSUS' Ivy Hair;
 Nimble whilst She beats the Ground,
 To the Lyre's inviv'ning Sound:
 Whilst the Boy, whose charming Face
 Loosely-flowing Tresses grace,
 Softly moves, and sweetly sings,
 To the Lute's melodious Strings:
 Whilst the beautiful * SON OF JOVE,
 Whilst the beautiful QUEEN OF LOVE,
 With the Gold-hair'd CYPRIAN BOY,
 Seek the GOD of FEAST, and JOY:
 COMUS seek! to crown the Whole;
 Raise the Laughter; speed the Bowl;

* ΒΑΚΧΥΣ.

Sorrow



XXXI

Sorrow banish; Pain assuage;
 COMUS! that gives YOUTH to *Age*.

XXXI.

HERCULES holding the Spoils of the NEMEAN
 LION.

* As This is the First of Ten Figures, all in a Suite, relating to the Actions and Labors of HERCULES, this seems to be the most proper Place to treat of his Infancy and Birth; before we set out upon the particular Subject of each Figure.

HERCULES, or ALCIDES was the Son of JUPITER by ALCMENA Wife to AMPHITRYON King of THEBES; AMPHITRYON being absent in the Wars against the TELEBOANS, a People of ÆTOLIA, JUPITER assumed his Shape and Dress, and joining three Days and three Nights together, performed the Honors of his House. One of the finest Comedies of PLAUTUS is built upon this Delusion; MOLIERE has introduced It on the *French* Theatre, and DRYDEN on the *English*. ALCMENA brought forth two Sons; one by her Husband, and one by her Gallant; The Matrimonial Twin was called IPHICLUS, and became as celebrated for his Speed, as his Divine Brother for his Strength; For HERCULES was nominated ALCIDES, from Ἀλκή *Robur*, that is to say, *Strength*. The Source of all his Labors and Triumphs proceeded from the Resentment of JUNO, whence He was called HERCULES; Ἥρα, that is JUNO, administering Occasion to all his Κλέος or *Glory*. For JUNO inrag'd at the Infidelity of her Husband, and the extraordinary Favor bestow'd
 upon

upon her Rival, attempted to destroy the Child in the very Womb of his Mother. She resolv'd in Quality of LUCINA, to retard his Birth; but GELANTHIS, the Attendant of ALCMENA, turn'd her from the Prosecution of her Design, by an artful Contrivance; She assur'd the GODDESS, that her Mistress had been already deliver'd. Failing in this Attempt JUNO had Recourse to another Expedient; Not long after the Child was born, She sent two Serpents to kill Him in his Cradle; but HERCULES seizing One in either Hand dispatch'd Them. JUNO was now reduc'd to her Third Reserve; She had before This obtain'd of JUPITER, that, as ALCMENA and ARCHIPPE had Both conceiv'd about the same Time, the Son of either that was born last should be subject to the Son of the Other. ARCHIPPE was first brought to Bed; For JUNO had hasten'd her Labor; She eas'd Her of her Burthen at the End of seven Months; And hence HERCULES, the Son of JUPITER, became subservient to EURISTHEUS, the Son of STHENELUS, King of MYCENÆ.

This was the Rise of those memorable Labors of HERCULES; the most celebrated are the Twelve Following, compris'd in as many Verses, extracted from the *Third Chiliade* of JOANNES TZETZES:

Πρῶτα νημέας λείονα τοξέυσας, χερσὶ πρίγει....
 Λέοντος ἐννέα κίφαλον ὕδραν διυτέρως κτείνει....
 Ἐλαφον τὴν χρυσόκερον τέτρα ποσὶ κάτισχεν....
 Πρὸς δὲ τὸν Ἑρμάνθιον εἴτα βαδίζει κάπρον....
 Πέμπτον, τὴν κόπρον ἐκφορεῖ Ἀυγείου φορβαντίδα....
 Ἐκλιν, κροτάλη τε χαλκῇ κὲ τόξοις ὄρνις κτείνει....
 Ἐβδόμον, ταῦρον κρητικὸν νικήσας ἄγει ζῶντα....

Τὰς

Τὰς ἀνδροφόνους, ὄγδοον, ἵππους τῇ Διομήδεϊ
 Ἐννῆστον, πρὸς ζωῆρα τὸ τρίχαι τῆς ἱππολύτης
 Δέκατον, βῆς τὰς Φονικὰς τελευτῶν Γηρυόνην
 Μῆλ' ἔσπερίδων ἀγαγόν, ἑνδέκατον καλέουσι
 Ἄθλον τελευτῶν δαδέκατον, ἀναγαθὴν Κερβεύου.

Or as They are summed up in as many *Latin*, though not exactly in the same Order,

Prima CLEONEI tolerata ærumna LEONIS.
Proxima LERNÆUM ferro et face contudit HYDRAM.
Mox ERYMANTHEUM vis *Tertia* perculit APRUM.
ÆRIPEDIS Quarto tulit aurea cornua CERVI.
STYMPHALIDAS pepulit VOLUCRES discrimine *Quinto*.
Threïciam Sexto spoliavit AMAZONA BALTHEO.
Septima in AUGÆ STABULIS impensa laboris.
Octava EXPULSO numeratur adorea TAURO.
In DIOMEDEIS victor jam *Nona* QUADRIGIS.
GERYONE extincto *Decimam* dat Iberia palmam.
Undecimum MALA HESPERIDUM distracta triumphum.
CERBERUS extremi *Suprema* est meta laboris.
 First in his Way CLEONE'S (1) LION stands,
 And falls a Victim to his Naked Hands.
 Next, the LERNÆAN (2) HYDRA rais'd his Fame;
 Quell'd with united Force of Sword and Flame.
 And next from ERYMANTHIAN Woods He tore,
 DIANA'S Scourge, the dire ARCADIAN (3) BOAR.
 A fairer Prey his fourth Attempt adorns,
 The Brazen-footed HIND (4) with Golden Horns.
 Then fought ALCIDES the Stympthalic Flood,
 And chas'd the Birds (5) that joy'd in Human Blood.

Now

Now yields her **Zone** (6) the **AMAZON** of *Thrace*,
 And Manly Shoulders Female Trophies grace.
 And now to Tasks immunde the Hero falls,
 To cleanse **AUGEAS'** (7) long-neglected **STALLS**.
 Nor was his Round of Labor yet complete,
 As witnesses thy **BULL**, (8) infested **CRETE**!
 Here shines the Victor, glorious from afar;
 Lo **DIOMED** (9) resigns his lofty Car.
 And there **IBERIA** gives a later Prize,
 For lo! the Triple-form'd (10) **GERYON** dies.
HESPERIA (11) then her Golden Fruits allows,
 Torn from her Gardens to adorn his Brows.
 Then furious **CERBERUS** (12) He binds in Chains,
 The Last of all his Triumphs, and his Pains.

The First of these Labors was his Overcoming the **NEMEAN LION**. The Detail of this Adventure is no where so well told, as in the twenty fifth of those *Idylliums* vulgarly ascrib'd to **THEOCRITUS**; though some Critics attribute This, and others of Them to **BION** and **MOSCHUS**. This *Idyllium* is imperfect as well in the Beginning as the End. **HERCULES** is introduced in his Way to **AUGEAS**, which was his seventh Labor; He meets one of that Prince's Herdsmen, with Whom He holds a long Dialogue. This Herdsman conducts Him to **AUGEAS**, who is attended by his Son **PHYLEUS**; They invite Him to the Town; On the Rode **HERCULES** is attack'd by a Bull belonging to **AUGEAS**, which the Hero seizes and holds suspended in the Air. This surprizing Instance of Strength induces **PHYLEUS** to address **HERCULES** in the following Manner.

Τῇ μὲν ἄρα προσέειπε Διὸς γόνον ὑψίστοιον
 Ἀυγείῳ φίλῳ υἱός, ἔθεν μετέπιπτον ἴοντα,
 Ἦκα παρκαλίνας κεφαλὴν κατὰ δεξιὸν ὤμων
 Ξῆνε, πάλαι τινα πάγχυ σέθεν πέρι μῦθον ἀκέσας,
 Ὡσὶ περ σφετέρῃσιν ἐνὶ φρεσὶ βάλλομαι ἄρτι·
 Ἦλυθε γὰρ σέχων τις ἀπ' Ἀργεῖοι, ὡς νῖοι ἀκμύνει,
 Ἐνθάδ' Ἀχαιοὺς ἀνὴρ ἑλίκης ἐξ ἀγχιάλοιο,
 Ὃς δὴ τοι μυθῆτο καὶ ἐν πλεόνεσσιν Ἑπαιῶν,
 Ὅσιν κεν Ἀργείων τις ἔθεν παριόντ' ὄλυσσε
 Θηρίον, αἰνολέοντα, κακὸν τέρας ἀγροιάταις,
 Κεῖλιν αὖλιν ἔχοντα Διὸς Νεμείοιο παρ' ἄλσος.
 Οὐκ οἶδ' ἀτρεκέως ἢ Ἀργεῖοι ἐξ ἱεροῖο
 Αὐτόθεν, ἢ Τίρυνθα νέμων πόλιν, ἢ Μυκλήϊον.
 Ὡς κἄντ' ἀγόρευε γένε' δὲ μιν εἶναι ἔφασκεν
 (Εἰ ἐτεόν περ ἐγὼ μιμνήσκομαι) ἐκ Περσῆοι.
 Ἐλπομαι ἔχ' ἕτερον πόδε' τλήμεναι Αἰγυπτοῖον
 Ἦε σὶ, δέσματ' ὅθι θηρὶς ἀεμφραδῆως ἀγορεύει
 Χερῶν καρτερὸν ἔργον, ὃ τοι περὶ πλάτρεα καλύπτῃ.
 Εἰπ' ἄγε νῦν μοι πρῶτον, (ἵνα γινῶ κατὰ θυμὸν,
 Ἥρωε, εἴτ' ἐτύμως μαντεύομαι, εἴτε καὶ ἐκί·)
 Εἰ σύ γ' ἐκείνῳ ὅν ἄμμιν ἀκρόντισιν ἔειπεν,
 Οὐχ' ἑλίκηθεν Ἀχαιοὺς, ἐγὼ δὲ σε φράζομαι ὀρθῶς.
 Εἰπὲ δ' ὅπως ὅλοον πόδε' θηρίον αὐτὸς ἐπεφνε,
 Ὅπως τ' εὐύδρε Νεμείης εἰσῆλυθε χῶρον.
 Οὐ μὲν γὰρ κε ποσσίνδε κατ' Ἀπίδα κνώδαλον ἔυρις
 Ἰμείρων ἰδίειν. ἐπεὶ καὶ μάλα τηλίκαι βόσκει,
 Ἀλλ' ἄρκυες τε σύας τε, λύκων τ' ὀλοφάϊον ἔρνε.
 Τῷ καὶ θαυμάζουσιν ἀκρόντες τότε μῦθον·
 Ὅι δὲ νῦν καὶ ψεύδεσσιν ὁδοιπρόν ἀνὴρ ἔφασκε,
 Γλώσσης μαλιδίοιο χαριζόμενον παρῆεν.
 And as They walk'd with a majestic Look
 Young PHYLEUS turn'd his Head, and thus He spoke:

Aright if I but guess, your sounding Fame
 Has reach'd our Ears, tho' yet untold your Name,
 For One, (an ARGIVE) valiant, stout and young,
 From AELIS came, and pleas'd the list'ning Throng.
 He said, whilst He was there, and vow'd 'twas True,
 A valiant GREEK a furious Lion slew,
 Strong, cruel, bloody, that destroy'd the Swains,
 The fiercest Terror of NEMEAN Plains;
 But whether ARGOS his great Birth could boast,
 Or Sparta gave, my Memory has lost;
 But yet He said (tho' I forget the Place)
 For that I mind, He was of PERSEUS' Race;
 And you, I hope, are He, the Man that fought,
This Skin proclaims as much, and clears my Doubt.
 But pray inform Me, 'twill afford Delight
 And please me much, if I conjecture right;
 Tell me if You are He, the Brave, the Bold,
 Of Whom the ARGIVE's wond'rous Tale was told;
 Tell how the Lion fell, what Strokes He stood,
 And how he came to the NEMEAN Wood.
 For did You seek it, You would seek in vain
 For such a Monster on the GRECIAN Plain,
 She breeds not such, the Bear, the Wolf, the Bore
 Unlucky Beasts She breeds, and breeds no more;
 Hence some admire, and some the Tale accuse
 As if contriv'd to please, and to amuse.

CREECH

To This, HERCULES replies;

ὦ Λυγιάδῃ, πὲ μὲν, ὅτ' ἴ με πρῶτον ἀνέσθαι,
 Ἄντ' ἔξ μάλα ῥῆα κατὰ σάθμην ἐνόησας.

Ἄμφι

Ἄμφι δὲ σοι τὰ ἕκαστα λέγοιμί κε τῷδε πελώρῃ,
 Ὅσπως ἐκείανθεν (ἐπεὶ λελήσαι ἀκύνει)
 Νέσφιν γ' ἢ ὅθεν ἦλθε. τὸ γὰρ, πολέων περ ἰόντων
 Ἀργείων, ὑδείς κεν ἔχοι σάφα μυθήσασθαι.
 Οἷον δ' ἀθανάτων τιν' ἐσκομῆν ἀνδράσι πῆμα
 Ἰρῶν μλυνίσαντα φορανήϊοσιν ἐφθίναι.
 Πάντας γὰρ Πισῆας ἐπικλύζων ποταμὸς ὤς,
 Λῆς ἄμοτον κεραίξει· μάλιστα ᾗ Βεμβονιαίης,
 Ὅι ἔθεν ἀγχιμόλοι ναῖον, ἄτλητα παθόντες.
 Τὸν μὲν ἐμοὶ πρώτιστα τελεῖν ἐπέταξεν ἄεθλον
 Ἑρυσθεύς· κτεῖναι δέ μ' ἐφίετο θειρὸν αἰνόν.
 Αὐτὰρ ἐγὼ κίερας ὑγρὸν ἰλῶν, κοίλῳ τε Φαρίτρην
 Ἰῶν ἐμπλείῳ, νεόμῳ· ἐτέρηφι ᾗ βάκτρον
 Εὐπαγές, αὐτόφλοιοι, ἐπηρεφέῃ κοτίνιοι,
 Ἑμετρον· τὸ μὲν αὐτὸς ὑπὸ ζαθέῳ Ἐλικῶνι
 Ἑρῶν, σὺν πυκνῇσιν ὀλοχερές· ἔσπασα ῥίζης.
 Αὐτὰρ ἐπεὶ τὸν χῶρον, ὅπῃ λῆς ἦεν, ἴκανον,
 Δὴ τότε τόξον ἰλῶν, σρεπτή ἐπέλασσα κοράνη
 Νέφρῳ, περὶ δ' ἰὸν ἐχέστονον εἴδαρ ἔβησα.
 Πάντῃ δ' ὅσσι φέρον, ὀλοὸν τέρας ἐσκοπιάζον,
 Ἐι μιν ἐσαθρήσαιμι, παρὸς δ' ἐμέ κῆνον ἰδέσθαι.
 Ἡματ' ὧ τὸ μισηγύ· καὶ ἔδ' ὅπῃ ἵχνια τοῖο
 Φραδ' ἰλῶν διωάμῳ, ἔδ' ὠρυθμοῖο πυθιάσθαι
 Οὐδέ μιν ἀνθρώπων τις ἔλεν ἐπὶ βυσσὶ καὶ ἔργοις
 Φαιδρυνόῃ ποροῖμοιο δι' αὐλακος, ὅντιν' ἐροίμῳ·
 Ἀλλὰ κατὰ σταθμὸς χλωρὸν δέῃ· εἶχεν ἕκαστον.
 Οὐ μὲν πρὶν πόδας ἔχον, ὅρῃ τανύφυλλον ἐρδυνῶν,
 Περὶν ἰδέειν, ἀλκῆς τε μεταυτίκα περηθῆναι.
 Ἦτοι δ' μὲν σήμερ' ἀπὸ προδείκ' ἐσίχεν εἰς ἴω.
 Βεβρωκὼς κρεῖων τε καὶ αἵματ'· ἀμφὶ ᾗ χαίτας
 Αὐχμηρὰς πεπάλαιτο φέων, χαλεπὸν τε πρόσωπον,
 Στήθεά τε· γλώσση ᾗ περιλιχμᾶτο γένειον.
 Αὐτὰρ ἐγὼ θάμνοισιν ἅμα σκιεροῖσιν ἐκρύφθην,

Ἐν ῥίῳ ὑλήεντι, διδογμένῳ ἐπ' ἐὶ ἵκω·
 Καὶ βάλλον ἄσπετον ἰόντος ἀρμενίου εἰς κεφαλὴν
 Τηϋσίας· ἔγχε' τι βέλῃ διὰ σαρκὸς ὀλισθεῖν
 Ὀκρυόαν, χλωρῇ δὲ παλίσσεται ἔμπροσθεν ποίῃ.
 Ἀυτὰρ ὁ κρᾶτα δαφνοῖν ἀπὸ χθονὸς ὠκ' ἐπάσσει
 θαμβήσας, πάντη δὲ δίδρακτον ὀφθαλμοῖσι
 Σκαπτόμενῳ, λαμυρὺς δὲ χανὼν ὑπέδειξε ὀδόντας.
 Τῷ δ' ἐγὼ ἄλλον οἶσον ἀπὸ νύκτ' ἐπ' ἄλλῃ,
 Ἀρχαλέον ὅτι μοι περὶ ἐπώσι· ἐκφυγε χαρὸς.
 Μισσηγυὺς δ' ἔβαλον σπηδαῖον, ὅθι πτόμεν· ἔδρα·
 Ἀλλ' ἔδ' ὡς ἔπεδον βρύσαν ἰδὺ πολυδάκρυον ἰός,
 Ἀλλ' ἔπειτα προπάρουσι πτόων ἀνιμάλιν αὐτὰς.
 Τὸ τέλει αὖ μέλλεσκον, ἀσώμεν· ἐν φρεσὶν αἰνῶς.
 Ἀνιρίων· ὁ δὲ μ' αἶδε περὶ γλυνώμεν· ὅσους,
 Θῆρ' ἄμπερ μακρὴν δὲ παρ' ἐγνήσιν ἔλιξε
 Κίρκην, ἄφαρ δὲ μάχης ἐμνήσατο. πᾶς δὲ οἱ ἀσπὶν
 θυμῷ ἐπεπλήσθη, πυρσὺ δ' ἐφελξεν ἔθνεσιν
 Σκυζομένη· κυρτὴ δὲ βᾶχις γίγνεται ἥτε πόρρον,
 Πάντοθεν αἰλυσθέντος ὑπὸ λαγόνος τε καὶ ἰχθύος.
 Ὡς δ' ἔταν ἀρματοπῆγος ἀνῆρ, παλίσσεται ἰδρὺς ἔργον,
 Ὀρπηκας κάμπτησιν ἐρμῷ ἑυκείατο,
 Θάλιφας ἐν πυρὶ πρώτῃ ἐπαξίῃ κύκλω δῖφρον,
 Τῷ μὲν ἔπεδον ἐκ χερῶν ἔφυγον τανύφλων· ἐρμὸς
 Καμπτόμενῳ, τηλὲ δὲ μὴ πῆδον ὑφ' ὀρμῇ.
 Ὡς ἐπ' ἐμοὶ λῆς αἰνὸς ἀπέπρωτον ἀθρόον ἄλτο,
 Μαιμῶσιν χροὺς ἄσαι. ἐγὼ δ' ἐτίρηφι βίλεμνα
 Χερὲ προεχέτο μῆλον, καὶ ἀπ' ὤμων δίπλακα λώπην.
 Τῷ δ' ἐτίρη ρόπαλον κόρσης ὑπὲρ αὐτοῖς αἰείρας,
 Ἦλασα κακκεφαλῆς· διὰ δ' ἀνδιχα τρηχυνὴ ἔαξα
 Ἀυτῷ ἐπὶ λασίῳ. καρήατος ἀγέμελαιον
 Θηρὸς ἀμαιομακίῳ πῖσιν δ' ὄγχε, περὶ ἐμὴν ἰκεία,
 Τίψιν ἐν γαίῃ, καὶ ἐπὶ τρομεροῖς ποσσὶν ἔστη,
 Νύσάζων κεφαλῇ· περὶ γὰρ σκότος ὅσος οἱ ἄμφω

Ἦλθε, βίη σκιδέντης ἐν ὁσίῳ ἐγκιφάλῳ.
 Τὸν μὲν ἰγὼν ὀδυῖαισι παραιφρονέοντα βαρεῖαις
 Νωσάμῳ, πρὶν αὖτις ὑπότροπον ἀμπνευθῆναι,
 Ἄυχιν ἀρήκτιο παρ' ἰνίον ἤλασα προφθὰς,
 ῥίψας τήξον ἔραζε πολύρραπτόν τε φαρίτριν.
 Ἦγχιον δ' ἐγκρατίως, τιθαράς σὺν χεῖρας ἐρείσας
 Ἐξόπιθεν, μὴ σαρκὸς ἀποδρύψῃ ὀνύχεσι.
 Πρὸς δ' ἔδας πτέρησι πόδας τιραῶς ἐπίεζον
 Ουραίης ἐπιβάς, πλωρῇσί τε μῆρ' ἐφύλασσον,
 Μέχλης οἱ ἐξετάσσας βραχίονας, ὀρθὸν αἰέρας
 Ἀπιδύσον· ψυχλὴν δὲ πελώριον ἔλλαβεν ἄδης.
 Καὶ τότε δὴ βέλδρον ὅπως λασιαύχενα βύρσαν
 Θηρὸς τεθνεῶτος ἀπὸ μελίων ἐρύσαιμι
 Ἀργαλέον μάλα μόχθον· ἐπεὶ ἐκ ἔσκε σιδήρεα
 Τμητὴ, ἔδῃ λίθῳ περιωμένῳ, ἔδῃ μῦ ὕλη.
 Ἐνθά μοι ἀθανάτων τις ἐπὶ φρεσὶ θῆκε νόησαι,
 Ἀυτῆς δέρμα λείοντ' ἀνασχίζαν ὀνύχεσι.
 Τοῖσι θεῶς ἀπέδωκε καὶ ἀμφιδέμῳ μελέεσσιν,
 Ἔρκ' ἐνυαλίῳ ταμείχρῳ ἔφρα μοι εἴη.
 Οὐτὸς τι Νεμέε γένετ', ὦ φίλε, θηρὸς ὀλεθρὸς,
 Πολλὰ πάρος μήλοισι καὶ ἀνδράσι πῆματα θέντ'.
 Brave AUGIAS Son! Whate'er the PRINCE has said
 Is right, and his Conjecture duly weigh'd;
 Yet I'll inform You how the Monster fell,
 And whence it came; for very Few can tell:
 But most imagine, 'twas design'dly sent
 To prove the base PHERONEANS Punishment;
 Neglect of Duty had provok'd a God:
 The poor PISEANS, like a head-long Flood
 He ravag'd o'er, and drown'd their Fields in Blood.
 But most the BEMBINÆANS felt his Rage,
 And linger'd out a miserable Age.

This

This Task EURYSTREUS, Whom I must obey,
 Impos'd,
 And hop'd to see Me prove the LION's Prey,
 I took my Bow; my hollow Quiver bore
 Sharp Arrows, arm'd with the LERNEAN Gore;
 Whene'er I draw a Shaft, Deaths wait around
 To guide the Dart, and enter at the Wound.
 My Left Hand grasp'd my Club, strong, knetty, rude,
 With all its Bark, unpolisht from the Wood;
 It grew on Helicon; I pluck'd It thence
 With all Its Roots, and weild for my Defence:
 Approaching to the Wood, I bent my Bow;
 My Arrow knock'd, and wish'd to meet my Foe;
 I look'd around, and try'd, (prepar'd for Fight)
 To spy the Beast, and take Advantage of the Sight.
 'Twas Midday now, and yet no Beast appear'd;
 No Track was seen, nor any Roaring heard;
 No Herdsman, Swain, that might his Den declare,
 All lay at home chain'd up with slavish Fear.
 But still I trac'd the Groves, thro' Woods I press'd,
 Resolv'd at last to find and fight the Beast.
 For ev'ry Evening, glutted with the Blood
 Of slaughter'd Herds, He took the shady Wood.
 His Mane was stiff with Gore; his grisly Beard
 His long Tongue lick'd, with Blood and Foam besmear'd;
 Behind a Thicket, I impatient lay,
 And wish'd each Minute was the Close of Day,
 That I might see Him: Lo! at last He came,
 In Look as dreadful as He was in Fame.
 I drew my Bow, and shot; the String did sound
 And DEATH stood ready to attend the Wound:

But

But from his Side the Shaft rebounding fell;
 And prov'd the harden'd Beast was arm'd too well:
 The LION roar'd, He rais'd his furious Head,
 And look'd to see from Whence the Arrow fled;
 His flaming Eyes shot Fire; unsheath'd his Paws,
 He gap'd; and Teeth look'd dreadful in his Jaws:
 I knock'd another Arrow, drew again,
 Inrag'd to see the Former shot in vain:
 The Breast It struck, where Life maintains her Seat,
 And lab'ring Lungs still fan the vital Heat:
 But That in vain did from his Breast rebound,
 And rais'd his Fury only, not a Wound.
 A Third I drew, but e'er I aim'd aright;
 The Beast perceiv'd Me, and prepar'd for Fight:
 His Tail twirl'd round; his Neck was swoln with Rage,
 And ev'ry Limb seem'd eager to engage;
 His Mane stood up, his fiery Eyes did glow;
 And crooked Back was bent into a Bow:
 And as when Wheelers take a sturdy Oak,
 Or Elm, and bathe It in the glowing Smoke,
 To make a Wheel; at first It bends, and stands,
 And then at once leaps from their grasping Hands:
 So leap'd the Beast at Me, such Springs as these
 He made, grown eager and resolv'd to seize.
 But I receiv'd Him; in my Left I held
 My Darts, and a thick Garment was my Shield;
 My Right did wield my *Club*, and aim'd a Blow,
 As He was leaping forward, at his Brow;
 A lucky Blow! — But on the harden'd Bones
 It broke; the LION sigh'd in hollow Groans;
 Some Steps retir'd, as if all Sense was fled,
 He stood with shaking Legs, and dizzy'd Head;

Mists seiz'd his Eyes, and an amazing Pain
 Ran thro' the crazy Vessels of his Brain:
 This I observ'd. And now, an easy Prey,
 I threw my Quiver, and my Shafts away,
 And seiz'd his Neck; and while his Sense was gone
 I grip'd Him hard, and kept the Monster down;
 My Gripes I doubled, and behind Him press'd,
 Left his sharp Paws shou'd tear my adverse Breast;
 His hinder Feet I trod, and squeez'd his Thighs
 With Mine; He spurn'd in vain and strove to rise:
 At last o'ercome, (and long He strove in vain)
 He lay extended on the fatal Plain;
 I held Him breathless, did his Force control,
 And gaping HELL receiv'd his mighty Soul.
 Then next I sought, how I might gain the Spoils,
 And with his precious Skin reward my Toils;
 The Task was hard: For neither Wood, nor Stone,
 Nor Steel cou'd pierce, and make the Skin my own.
 But then some God did happy Thoughts infuse,
 The Paws He shew'd, and taught Me how to use:
 I did, and flead Him, and *the Hide I bear,*
To be my strong Security in War.
 Thus fell the Beast, by whom such Numbers fell;
 And fled, amidst his slaughter'd Heaps, to Hell. CREECH.

This Passage of the *Greek* Poet, will sufficiently explain the *LION'S Skin* that *HERCULES* carries in the Figure before Us; as also the *knotted Club*, that is plac'd against a Shrub or Tree. The *HERCULES*, that We see here, the *Greeks* would call, *Λεοντοφόνος*—that is to say, the *LION-SLAYER*.

It

It is with great Reluctance, that I am oblig'd to insert this not over-elegant Translation; having delay'd the Press too long already, in Expectation of another Version, of which I have no Copy by Me; For tho' That may fall short of the Simplicity and Spirit of the Original, It might yet be less disagreeable to a Modern Reader, than the Metaphrase of Mr. CREECH; whose Versification is always remarkably Unhappy; I speak not only of his THEOCRITUS or HORACE; which in their Nature requir'd a more delicate and polish'd Turn of Numbers; but of his MANILIUS, and even his LUCRETIVS; The Last of which may be put among our Vulgar Errors. For whenever this Work shall be undertaken a-new, by any Person equally Master of his Subject and our Language; LUCRETIVS will appear in a much more delightful Dress, than Mr. CREECH has given Him. I say not This, because the Essays of Mr. DRYDEN upon that Author, eclipse the Performances of Mr. CREECH. Mr. DRYDEN chose the most pleasing Parts of the whole Poem, and his Design was to render those Parts in the most pleasing Manner; Mr. CREECH had been too Voluminous (as Mr. DRYDEN himself observes) had He follow'd the same Method; such a Latitude could never well become the Interpreter of the intire Work. I speak here of the Measure of Mr. CREECH, which is by many Degrees more obscure, and less harmonious than the Measure of LUCRETIVS. For Mr. CREECH had no Idea of a Flow of Verse, more tuneable than what He had observ'd in Mr. COWLEY; who was his Master of *Prosodia*. Now Mr. COWLEY is much to be admir'd for his Wit, but little for his Versification; to follow Him

in the Turn of his Periods, is to follow a great Master, in his great Error. Compare the Numbers of Mr. COWLEY with the Numbers of those Poets, that even preceded Him, You will find Him in that Point greatly deficient. How exact is WALLER? How much more neat is FAIRFAX, and even SPENCER? The very Water-Poet MICHAEL DRAYTON, with his Verse of Fourteen Syllables, is preferable on this Account to Mr. COWLEY; It would not even be a difficult Task to find Ten Lines in old JEOFFREY CHAUCER, that run more smoothly than any Ten Lines in the *Dauidid*.

XXXII.

HERCULES and ANTAEUS. * The Tablature of ANTAEUS, in PHILOSTRATUS the Elder, will sufficiently explain the Subject of this Gem; and equally entertain the Reader, as that Author writes in a Sort of Poetical Prose.

Κόνις οἷα ἐν πάλαις ἐκείναις, ἐπὶ πηγῇ ἐλαίᾳ, καὶ δυοῖν ἀθλη-
ταῖν ὁ μὲν ξυνδέων τὸ ἔς, ὁ δὲ ἀπολύων λεοντῆς τὸν ὦμον, κολω-
νοί τε ἐπιτήδειαι, καὶ σῆλαι, καὶ κοῖλα γράμματα. Λιβύη ταῦτα,
καὶ Ἀνταῖος, ὃν γῇ ἀνῆκε, σίνεσθαι τὰς ξένες, ληστρικῇ, οἶμαι,
πάλλῃ. ἀθλᾶντι δὲ αὐτῷ ταῦτα, καὶ θάπτοντι ἔς ἀπώλλυε περὶ
αὐτήν, ὡς ὄρεᾶς, τὴν παλαιῶσαν, ἄγει τὸν Ἡρακλέα ἢ γραφῇ,
χρυσᾷ ταυτὶ τὰ μῆλα ἤδη ἡρηκότα, καὶ κατὰ τῶν Εὐσπερίδων ἀδό-
μεκον. ἔκ ἐκείνας ἐλεῖν θαῦμα τῷ Ἡρακλέῳ, ἀλλ' ὁ δράκων καὶ
ἐδὲ γόνυ, φασὶ, κάμψας, ἀποδύεται πρὸς τὸν Ἀνταῖον, ἐν τῷ τῆς
ὁδοιπορίας ἄσθματι, τείνων τὰς ὀφθαλμὰς εἰς νῦν τινα, καὶ οἷον
διάσκεψιν τῆς πάλλης. ἐμῆΞεληκέ τε ἦν ἰαν τῷ θυμῷ, μὴ ἐκφέρειν
αὐτὸν τῷ λαγισμῷ. ὑπερβρονῶν δὲ ὁ Ἀνταῖος, ἐπῆγεται, “ δυστή-



XXXII

“ νῶν δὲ τε παῖδες,” ἢ τοιούτον τι πρὸς τὸν Ἡρακλέα ἰοικώς, λέγειν, καὶ ῥωννύς αὐτὸν τῇ ὕψει. εἰδὲ καὶ πάλης τῷ Ἡρακλεῖ ἔμελεν, ἔκ ἄλλως ἐπεθύκει, ἢ ὡς γέγραπται. γέγραπται δὲ ἰσχυρὸς οἷος καὶ τῆς τέχνης ἔμπλεως, δι’ εὐαρεμοσίαν τῆς σώματος. εἴη δ’ ἂν καὶ πελώριος, καὶ τὰ εἶδος ἐν ὑπερβολῇ ἀνθρώπου. ἔστιν αὐτῷ καὶ ἄνθος αἵματος, καὶ αἱ φλέβες οἷον ἐν ὠδίνι, θυμῷ τινος ὑποδεδυκότος αὐτὰς ἔτι. τὸν δὲ Ἀνταῖον, ὦ παῖ, δέδιας οἶμαι, θηρίῳ γὰρ ἂν τινι ἰοικεν, ὀλίγων ἀποδέων ἴσος εἶναι τῷ μήκει καὶ τῷ ἔυρος. καὶ ὁ ἀνχρὴν ἐπέξευκται τοῖς ὤμοις, ὧν τὸ πολὺ ἐπὶ τὸν ἀνχρὲνα ἤκει. περιήκται δὲ ὁ βραχίων, ὅσα καὶ ὥμοι σέρουσι, καὶ γαστήρ, ταυτὶ τὰ σφυρήλατα, καὶ τὸ μὴ ὀρθὸν τῆς κνήμης, ἀλλὰ ἀνελεύθερον, ἰσχυρὸν μὲν τὸν Ἀνταῖον οἶδε. ξυνδεδεμένον μὴν, καὶ ἔκ εἰσω τέχνης. ἔτι καὶ μέλας Ἀνταῖος, κεχωρηκὸς αὐτῷ τῆς ἡλὸς ἐς βαφὴν. ταυτὶ μὲν ἀμφοῖν τὰ ἐς τὴν πάλην. ὁρᾷς δὲ αὐτὸς καὶ παλαιόντας, μᾶλλον δὲ πεπαλαικότας, καὶ τὸν Ἡρακλέα ἐν τῷ κρατεῖν. καταπαλαίει δὲ αὐτὸν ἄνω τῆς γῆς, ὅτι ἡ γῆ τῷ Ἀνταίῳ συνεπάλασε, κυρτεμένη, καὶ μετοκλάζουσα αὐτὸν, ὅτε ἐκινεῖτο. ἀπορῶν ἔν ὃ Ἡρακλῆς ὅ, τι χεῖσαι τοῇ γῇ, συνείληφε τὸν Ἀνταῖον μέσον, ἄνω κενεῶνος, ἔνθα αἱ πλευραὶ, καὶ κατὰ τῆς μηρῶ ὀρθῶς ἀναθέμενος, ἔτι τε καὶ τῷ χεῖρει ξυμβαλὼν, λαγαρεῖ τε καὶ ἀσθμαίνεσθαι τῇ γαστρὶ ὑποσχῶν τὸν πῆχυν, ἐκθλίβει τὸ πνεῦμα, καὶ ἀποσφάττει τὸν Ἀνταῖον, ὀξείαις ταῖς πλευραῖς ἐπισφραφίσαις εἰς τὸ ἥπαρ. ὁρᾷς δὲ πρὸς τὸν μὲν οἰμώζοντα, καὶ βλέποντα ἐς τὴν γῆν, ἔδὲν αὐτῷ ἐπαρνεῖσθαι, τὸν δ’ Ἡρακλέα ἰσχύοντα, καὶ μειδιῶντα τῷ ἔργῳ. τὴν κορυφὴν τῆς ὄρεος μὴ ἀσγῶς ἰδῆς, ἀλλ’ ἐκεῖ ἐπ’ αὐτῆς θεῶς ὑπὸ νόει περισπῆν ἔχειν τῆς ἀγῶνος. καὶ γὰρ τοι χρυσὸν γέγραπται νέφος, ὑφ’ ᾧ, οἶμαι, σκηνῆσι. καὶ ὁ Εὐρῆς ἔτοσι παρὰ τὸν Ἡρακλέα ἤκει, σεφρανῶσιν αὐτὸν, ὅτι αὐτῷ καλῶς ὑποκρίνεται πάλην.

Behold (says PHILOSTRATUS) what Dust arises from this Contention! Behold, what Profusion of Oil! One of the two Combatants covers his Ear with the Anto-

tida; The other unbinds from his Shoulder the Lion-Skin. Not far from Them appear the Tombs, here not improperly placed, and the Columns inscribed with memorable Letters. These refer, as may be imagin'd, to the Country of *Libya*, and to ANTAEUS the Son of Earth; that ANTAEUS, so unhospitable to Strangers, and more a Robber than an Athletic. Employ'd (as was his Custom after Combat) in burying Those He had slain within the very Lifts of the *Palæstra*, the Painter introduces HERCULES; The Golden Apples, You see, are newly gathered; and lately immortalized his Name among the *Hesperides*. Yet is it less to be wonder'd that He made Himself Master of that tempting Fruit, than that He overcame the formidable Dragon that watch'd Them. Long was the Journey, and the Hero looks out of Breath; yet without bending Knee (as They say) to Rest, He marches up to face ANTAEUS. Already He appears prepar'd for Action. What Thoughtfulness in his Eyes? How He surveys his Antagonist? How He studies and meditates the instant Fight? He swells, as if He curb'd and check'd his Anger lest Passion might transport Him beyond the Bounds of Reason. But ANTAEUS rousing Himself, steps forward to meet HERCULES, as if in this Homeric Strain, He said,

Δυσήσαν δὲ τὲ παῖδες Ἐμὼ μὲν ἀντίωσιν.

Unhappy They, and born of luckless Sires

Who tempt our Fury.

POPE.

or used some such opprobrious Language, taking Strength from Contumely. Saw We the very HERCULES
engage,

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ingage, We should not see Him differ from this Representation. How Manly? How Robust? What Art in the Design? What Propriety in the Composition? His Stature is Eminent, and more than Human. His Body glows with Heat, as if the boiling Blood had color'd His Skin? Every Vein looks turgid, as swelling with Rage. But are You not struck with Horror at Sight of ANTAEUS? And sure there is much of the Savage in his Figure! The Breadth of his Body is almost equal to the Height. His Neck lies buried in his Breast. His Shoulders approach his Ears. His Arms drawn backward; His Hands lengthen'd; His Breast and Belly compact and Round; His Legs strong but crooked; and this last Disproportion made ANTAEUS, though otherwise robust, more liable to be surpriz'd, and as it were inchain'd by the Legs of his Adversary. His Skin, besides, Tawny if not Black; The Sun to which He was continually expos'd, imbrowning his whole Body. And This may suffice for the Appearance and Disposition of both the Combatants at their first Approach. But now You see Them ingaging or rather after having ingaged. And the Victory falls to HERCULES. He subdues ANTAEUS, by holding Him suspended from Earth. For Earth, as often as He was overthrown, gave ANTAEUS her Assistance; She indued his Hands and Feet with new Motion and Vigor. HERCULES, doubtful a while what Course to take, at last seizes ANTAEUS round the Waist; He grasp'd Him just between the Ribs and Plank; He rais'd Him on his Thigh; and squeezing both his Hands together, He placed his Elbow on his Stomach; panting and gasping for Breath ANTAEUS expires; The extreme Parts
of.

of those Ribs that lie near the Liver yielding to the Pressure of HERCULES. Hark, how He groans! See how He looks upon EARTH, unable now to rise to his Assistance. Behold the Victor on the other Side! How invincible He stands! With what Disdain He smiles at his concluding Labor. Nor let the Summit of that Mountain pass unobserv'd; from which the Gods, as You see, survey the Contest. A Golden Cloud is spread around, beneath whose arching Vault They inhabit. And lo! descends the Messenger of the Gods, who flies, in Return for the glorious Spectacle, to crown the Head of HERCULES with his own Hands.

LUCAN, though He rarely touches the *Fabulous*, gives this Account of ANTÆUS.

*Nondum post genitos Tellus effæta Gigantas,
 Terribilem Libycis partum concepit in antris.
 Nec tam justa fuit terrarum gloria Typhon,
 Aut Tityos, Briareusque ferox : cæloque pepercit,
 Quod non Phlegæis Antæum sustulit arvis.
 Hoc quoque tam vastas cumulavit munere vires
 Terra sui sætus, quod, cum tetigère parentem,
 Jam defecta vigent, renovato robore, membra :
 Hæc illi spelunca domus : latuisse sub alta
 Rupe ferunt, epulas raptos habuisse leones.
 Ad somnos non terga feræ præbere cubile
 Assuerunt, non sive torum : viresque resumfit
 In nuda tellure jacens. Periere coloni
 Arvorum Libyes :
 The teeming Earth, for ever fresh and young,
 Yet, after many a Giant Son was strong;*

When

When lab'ring, here, with the prodigious Birth,
 She brought her youngest-born ANTÆUS forth.
 Of all the dreadful Brood which e'er She bore,
 In none the fruitful Beldame gloried more.
 Happy for Those above She brought Him not,
 Till after PHLEGRA's doubtful Field was fought:
 That this her Darling might in Force excel,
 A Gift She gave; whene'er to Earth He fell.
 Recruited Strength He from his Parent drew,
 And ev'ry slackning Nerve was strung anew.
 Yon Cave his Den He made; where oft for Food,
 He snatch'd the Mother Lion's horrid Brood,
 Nor Leaves, nor shaggy Hides his Couch prepar'd,
 Torn from the Tyger, or the spotted Pard;
 But stretch'd along the naked Earth He lies:
 New Vigor still the native Earth supplies.
 Whate'er He meets his ruthless Hands invade,
 Strong in Himself, without his Mother's Aid,
 The Strangers that, unknowing seek the Shore,
 Soon a worse Shipwreck on the Land deplore,
 Dreadful to All, with matchless Might He reigns,
 Robs, spoils, and massacres the simple Swains,
 And all unpeopled lie th' *Libyan* Plains.

ROWE.

The same Author gives Us a most circumstantial Account of his Combat with HERCULES.

----- *Tandem vulgata cruenti*
Fama mali, terras monstros æquorque levantem,
Magnanimum Alciden Libycas excivit in oras.
Ille Cleonei projecit terga leonis;
Antæus Libyci, perfudit membra liquore.

Hofpes.

Hospes, Olympiaca servoator more palestra.
 Ille parum fidens pedibus contingere matrem,
 Auxilium membris calidas infudit harenas:
 Conseruere manus, et multo brachia nexu,
 Colla diu gravibus frustra tentata lacertis,
 Immotumque caput fixa cum fronte tenetur.
 Miranturque habuisse parem. Nec viribus uti
 Alcides primo voluit certamine totis,
 Exhaustique virum: quod creber ambelitus illi
 Prodidit, et gelidus fesso de Corpore sudor.
 Tunc cervix lassata quati: tunc Pectore potius
 Urgeri: tunc obliqua percussa labare
 Crura manu. Jam terga viri cedentia victor
 Adligat, et medium compressis ilibus areat:
 Inguinaque incertis pedibus distendit, et omnia
 Explicuit per membra virum, rapit arida tellus.
 Sudorem: calido complentur sanguine venae:
 Intumescere tori, totosque induruit artus,
 Herculeosque novo laxavit corpore Nodos.
 Constatit Alcides stupefactus robore tanto:
 Nec sic Inachiis, quamvis rudis esset, in undis
 Defectam timuit reparatis Anguibus hydram.
 Confluxere pares, telluris viribus Ille,
 Ille suis. Nunquam saeva sperare novercae
 Plus licuit. Videt exhaustos sudoribus artus,
 Cervicemque viri, siccam, cum ferret Olympum.
 Utque iterum fessis injectis brachia membris,
 Non Expectatis Antaeus viribus hostis,
 Sponte cadit, majorque, accepto robore, surgit.
 Quisquis inest terris, infessor spiritus artus
 Egeritur: tellusque, viro luctante, laborat.
 Ut tandem auxilium tacto prodesse parentis

*Alcides sensit: standum est tibi, dixit, et ultra
Non credere solo, sternique vetabere terra.*

Hærebis pressis intra mea pectora membris:

Huc, Antæe, cades. Sic fatus, sustulit alte

Nitentem in terras juvenem, morientis in artus

Non potuit nati Tellus permittere vires.

Alcides medium tenuit. Jam pectora pigro

Stricta gelu, terrisque diu non credidit hostem.

Hinc, æviæ veteris custos famosa vetustas,

Miratrixque sui, signavit nomine terras.

At length, around the trembling Nations spread,

Fame of the Tyrant to ALCIDES fled.

The Godlike Hero, born, by Jove's Decree,

To set the Seas, and Earth, from Monsters free;

Hither in gen'rous Pity bent his Course,

And set Himself to prove the Giant's Force.

Now met, the Combatants for Fight provide,

And each puts off the Lion's yellow Hide.

Bright in Olympic Oil ALCIDES shone,

ANTÆUS with his Mother's Dust is strown,

And seeks her friendly Force to aid his own.

Now seizing fierce their grasping Hands They mix,

And labor on the swelling Throat to fix;

Their sinewy Arms are writh'd in many a Fold,

And Front to Front, They threaten stern and bold,

Unmatch'd before, Each bends a sullen Frown,

To find a Force thus equal to his own.

At length the Godlike Victor Greek prevail'd

Nor yet the Foe with all his Force assail'd.

Faint dropping Sweats bedew the Monster's Brows,

And panting thick with heaving Sides He blows,

His trembling Head the slackning Nerves confess,
 And from the Hero shrunk his yielding Breast.
 The Conqueror pursues, his Arms intwine,
 Infolding gripe, and strain his crashing Chine,
 While his broad Knee bears forceful on his Groin.
 At once his fault'ring Feet from Earth He rends,
 And on the Sands his mighty Length extends.
 The Parent Earth her vanquish'd Son deploras,
 And with a Touch his Vigor lost restores;
 From his faint Limbs the clammy Dews She drains;
 And with fresh Streams recruits his ebbing Veins.
 The Muscles swell, the hardning Sinews rise,
 And bursting from th' HERCULEAN grasp He flies.
 Astonish'd at the Sight ALCIDES stood:
 Nor more He wonder'd when in LERNA's Flood,
 The dreadful Snake her falling Heads renew'd.
 Of all his various Labors, none was seen
 With equal Joy by Heav'n's unrighteous Queen;
 Pleas'd She beheld, what Toils, what Pains He prov'd;
 He! who had borne the Weight of Heav'n unmov'd.
 Sudden again upon the Foe He flew;
 The falling Foe to Earth again withdrew:
 Earth strait again her fainting Son supplies,
 And with redoubled Forces bids Him rise:
 Her vital Pow'rs to succour Him She sends,
 And Earth herself with HERCULES contends.
 Conscious at length of such unequal Fight,
 And that the Parent Touch renew'd his Might;
 "Thou shalt not longer fall, ALCIDES cry'd,
 "Henceforth the Combat standing shall be try'd;
 "Lean if Thou wilt, to me alone incline,
 "And rest upon no other Breast but mine."

He



XXXIII

He said, and as He saw the Monster stoop,
 With mighty Arms aloft he bears Him up ;
 No more the distant Earth her Son supplies,
 Lock'd in the Hero's strong Embrace He lies ;
 Nor Thence dismiss'd, nor trusted to the Ground,
 'Till Death in ev'ry frozen Limb was found.
 Thus, fond of Tales, our Ancestors of Old
 The Story to their Children's Children told ;
 From Thence a Title to the Land They gave,
 And call'd this hollow Rock, ANTÆUS Cave.

ROWE.

XXXIII.

HERCULES chaining CERBERUS. There are various Gems on this Subject, but They differ from This in some Particulars.

* MINERVA, in the Eighth Book of the ILLIAD, says JUPITER commanded Her to assist HERCULES in this Infernal Expedition.

Τὼ δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη
 Καὶ λίτω ἔτος γε μένῃ θυμόν τ' ἐλίσσει.
 Χερσὶν ἔσθ' Ἀργείων φθίμεν' ἐν πατρίδι γαίῃ·
 Ἀλλὰ πατήρ ὁ ὕμῶς φρεσὶ μαίνει ἔκ ἀγαθῆς,
 Σχέτλι', αἶν' ἀλιτρός, ἐμῶν μύθων ἀπερώδεις.
 Οὐδέ τι τῶν μέμνη', δ' αἱ μάλα πολλάκις υἱὸν
 Τηρόμενον σώισκον ἔσθ' Εὐρυπύχῃ αἶθλῳ.
 Ἦτις ὁ μὲν κλαίεισκε πρὸς ἑρῆον· αὐτὰρ ἐπεὶ Ζεὺς
 Τῷ ἐπαλεξήσασα ἀπ' ἑρῆον προέειπεν.
 Εἰ γὰρ ἐγὼ τάδε ἦδ' ἐν φρεσὶν περικαλίστην,
 Εὐτέ μιν εἰς αἶδας πυκνέουσ' ἐξέπεμψεν.

Ἐξ ἑβέθου ἀχέῃα κνώα στυγερῇ Αἰδῶι,

οὐκ ἂν παύεσθαι Στυγὸς ὕδατος αἰτὰ πύθρα.

So spoke th' Imperial * Regent of the Skies ;
 To Whom the Goddess † with the azure Eyes ;
 Long since had HECTOR stain'd these Fields with Gore,
 Stretch'd by some ARGIVE on his native Shore :
 But He * above, the Sire of Heav'n, withstands,
 Mocks our Attempts, and slight's our just Demands.
 The stubborn God, inflexible and hard,
 Forgets my Service and deserv'd Reward :
 Sav'd I for This his FAV'RITE † SON distrest,
 By stern EURISTHEUS with long Labours prest ?
 He begg'd, with Tears He begg'd, in deep Dismay ;
 I shot from Heav'n, and gave his Arm the Day.
 Oh! had my Wisdom known this dire Event,
When to grim PLUTO's gloomy Gates He went,
The TIPLE DOG had never felt his Chain,
Nor STYX been cross'd, nor HELL explor'd in vain. POPE.

In the Sixth Book of the Æneid, CHARON tells the
 Son of ANCHISES,

Nec vero Alciden me sum lætatus euntem

Accepisse lacu : nec Thesea Pirithoumq;

Dis quanquam geniti & invictis viribus essent :

Tartarium Ille manu custodem in vincla petivit,

Ipfus a folio Regis, traxitque tremementem.

Nor was I pleas'd PIRITHOUS once to bear ;

Nor haughty THESEUS with his pointed Spear ;

Nor strong ALCIDES ; Men of mighty Fame !

And from th' immortal Gods their Lineage came.

* JUNO.

† MINERVA.

• JUPITER.

† HERCULES.

In

*In Fetters One the barking Porter ty'd,
And took Him trembling from his Sov'reign's Side.* DRYDEN.

For a Description of this triple-headed Monster, I must refer the Reader to the following Lines from the same Book of VIRGIL.

*Cerberus hæc ingens latratu regna trifauci
Personat, adverso recubans immanis in antro.
Cui vates, horrere videns jam colla colubris,
Melle soporatum et medicatis frugibus offam
Objicit. Ille fame rabida tria guttura pandens
Corripit objectam; atque immania terga resolvit
Fusus humi: totoque ingens extenditur antro.*
No sooner landed, in his Den They found
The Triple Porter of the Stygian Sound;
Grim CERBERUS: Who soon began to rear
His crested Snakes, and arm his bristling Hair.
The prudent Sibyl had before prepar'd
A Sop, in Honey steep'd, to charm the Guard;
Which, mix'd with pow'rful Drugs, She cast before
His greedy grinning Jaws, just ope'd to roar.
With three enormous Mouths He gapes; and strait,
With Hunger prest, devours the pleasing Bait.
Long Draughts of Sleep his monstrous Limbs enslave;
He reels, and falling fills the spacious Cave. DRYDEN.

XXXIV.

HERCULES subduing with his Arrows the Birds called the STYMPHALIDAE. The ancient Poets and Historians have highly celebrated this Victory of HERCULES.
These

These Birds, say the Authors, had Talons and Beaks as hard as Iron, Whomever They could seize, They tore to pieces in the most cruel Manner.

- - - - - *Uncisque timendæ*
Unguibus Arcadiæ volucres Stympbala colentes.

as LUCRETIVS describes Them in his Fifth Book.

ARCADIAN Birds, on Lakes STYMPHALIC bred,
With crooked Talons raise a gen'ral Dread.

They were of so enormous a Size, that They obscured the Day, whenever They took Wing. The same Birds are called *PLOIDÆ* by some Authors, who pretend that *HERCULES* could not chase Them from the Lake *STYMPHALUS*, till He made Use of an Instrument called the *Crotalum*, the Noise of Which put Them to Flight. This is the Opinion of *PISANDER* cited by *PAUSANIAS* Who relates their History.

The *Greek* Poet *APOLLONIUS* was of the same Opinion; for in the Second Book of his *Argonautics* He puts these Words into the Mouth of *AMPHIDAMAS*.

Οὐδὲ γὰρ Ἡρακλῆς ὅπ' ἐτ' ἤλυθεν Ἀρκαδίηνδε,
Πλωΐδας ὄρνιθας Στυμφαλίδας ἔοθενε λίμνης
Πισαοῦναι τόξοισι (τὸ μὲν τ' ἐγὼ αὐτὸς ὅπωπα)
Ἄλλ' ὄγε χαλκίην πλαταγὴν ἐνὶ χερσὶ τινάσων
Δούπει ἐπὶ σκοπιῆς περιμήκεος· αἱ δ' ὅφροντο
τῆλε, ἀτυζήλῳ ὑπὸ δέσμασι κεκληγῶναι.

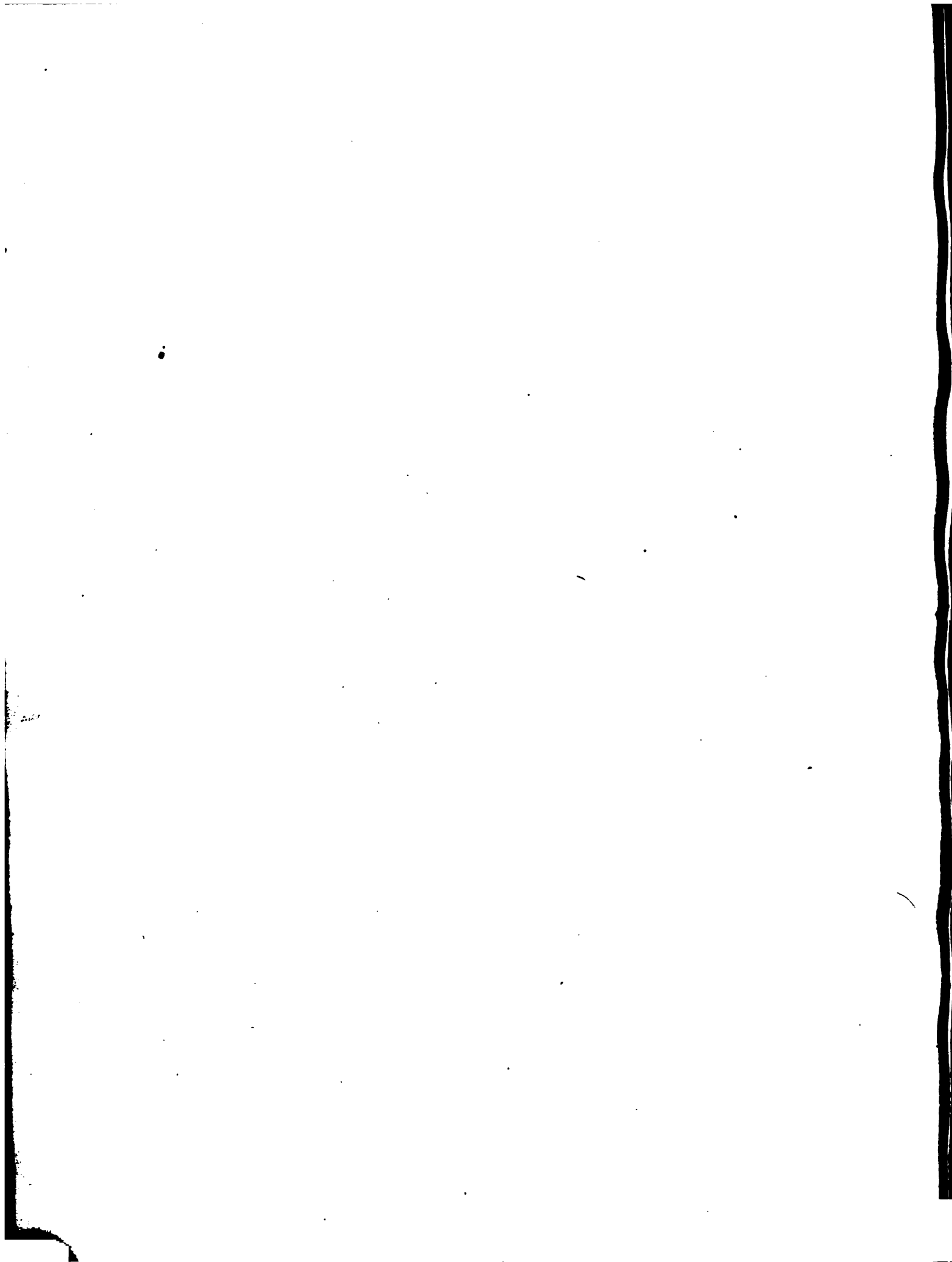
Not thus *ALCIDES* cou'd those Monsters quell;
(Myself a Witness to the Truth I tell.)

When



XXXIV

II





II

XXXV

When thro' ARCADIAN Plains He took his Way,
 To chase from STYMPHALUS the Birds of Prey:
 For tho' with all his Shafts He arms his Hands,
 The feather'd Host his ev'ry Shaft withstands.
 But when his Brazen Crotalum He shakes,
 At once the FLOIDÆ forego their Lakes;
 Far from the dreadful Sound in Terror fly;
 And with dire Clamor fill the distant Sky.

This Crotalum, it is pretended, was made by VULCAN; HERCULES received It from PALLAS. The Definition of that Sounding Instrument is differently given, by different Authors. Some assure Us, that It was made of Brass; Others describe It, as formed of a Rod or Reed cut in Two, Both Parts of Which, when struck together, emitted a Sound, after the Manner of our Castagnets. This latter Description agrees with the Sentiment of SUIDAS and the Scholiast of ARISTOPHANES. See Figure XLIX.

Some Authors maintain, that under this Fable of the STYMPHALIDÆ, was figured a certain Band of Robbers. Who infested this Country, and were exterminated by HERCULES.

XXXV.

HERCULES, easing ATLAS of the Burthen of the Heavens. ATLAS was Brother to PROMETHEUS, and Son to JAPETUS. He applied Himself to Astronomy, and having discovered the PLEIADES and the HYADES, the Poets feigned that He was Father to those Constellations. As, in order to make his Observations, He used

to ascend to the Top of a neighbouring Mountain, the Name of Atlas was given to that Mountain after the Death of this Astronomer. OVID in the Fourth Book of his Metamorphoses, pretends that PERSEUS, bearing in his Hand the Head of MEDUSA, and desiring to retire within the Territories of ATLAS, that Prince would not receive him; and that PERSEUS exasperated at the Refusal, petrified ATLAS with that terrible Head, and turned Him into a Mountain.

Lævâque a parte Medusæ

Ipse retroversus squallentia protulit ora.

Quantus erat, mons factus Atlas.

He turn'd; and from behind expos'd to Light

MEDUSA's squallid Head; tremendous Sight!

This, ATLAS view'd. The View congeal'd his Blood.

The mighty Man, a mighty Mountain stood.

HERCULES was thought to have learned from ATLAS the Course of the Stars; and Hence it is, that the Poets took Occasion to say, that HERCULES bore the Weight of Heaven upon his Shoulders for some Time, in the Place of ATLAS.

CARRACCI had certainly this Gem in View when He painted the same Subject in the Cabinet of the Palace *Farnese*; for the Attitude of the Principal Figure in that Piece, is almost the same with That of this Gem.

* We must again apply to the Tablatures of PHILOSTRATUS for a Description of this Labor of HERCULES; for tho' it is rare to find, the Authors and Artists agreed in every Particular, yet on the Whole They will be found the best Expositors of Each Other.

Καὶ Ἀτλαντὶ ὁ Ἡρακλῆς, εὐδὲ προσάξαντος Εὐριστείους, ἤριδεν ὡς τὸν ἔρανον οἷσιν μάλλον ἢ ὁ Ἀτλας. τὸν μὲν γὰρ συγκεκαυρότα ἐώρα, καὶ πεπιεσμένον, καὶ κείμενον ἐς γόνυ ἕτερον, καὶ μικρὰ καταλείπομενα αὐτῷ τῷ ἐσάσαι. αὐτὸς δ' ἂν καὶ μετεωρίσαι τὸν ἔρανον, καὶ σῆσαι ἀναθέμενος εἰς μακρὸν τῷ χρόνῳ, τὸ μὲν δὴ φιλότιμον τῷ τοῦ ἔδαμῶς ἐκφαίνει. φησὶ δὲ συναλγεῖν τε τῷ Ἀτλαντὶ ἐφ' οἷς μοχθεῖ, καὶ μετασχεῖν ἂν τῷ ἄχθῃ αὐτῷ. ὅδ' ἔτω τι ἄσμενος εἴληπται τῷ Ἡρακλέει, ὡς ἱκετεύειν αὐτὸν τλῆναι ταῦτα. γέγραπται δὲ ὁ μὲν ἀπειρηκώς, ὡς τῷ ἰδρῶτι συμβαλέσθαι, ὁπόσος ἂν ἀπ' αὐτῷ εἰσέλθοι, βραχίονός τε ξυκτεῖναι τρέμοντος, ὁ δὲ ἐρεῖ τῷ ἄθλῳ. δηλοῖ δὲ τῷτο ἦτε ἀρετὴ τῷ προσώπῳ, καὶ τὸ ῥόπαλον καταβεβλημένον, καὶ αἱ χεῖρες ἀπαιτῆσαι τὸν ἄθλον. σκιας δὲ ταῖς μὲν τῷ Ἡρακλείῳ ἔπω θαυμάζειν ἄξιον, εἰ ἔρρύωνται τὸν ἄθλον. τὰ γὰρ τῶν χειμέων σχήματα, καὶ οἱ ὀρθοί, μάλα εὐσκηιοί, καὶ τὸ ἀκρεβὲν ταῦτα, ἔπω σοφόν. αἱ δὲ τῷ Ἀτλαντος σκία σοφίας πρόσω. ἔτωσι γὰρ συνιζηκότος, συμπύπτειν τε ἀλλήλαις, καὶ εὐδὲν τῶν ἐκκειμένων ἐπιθολῶσιν, ἀλλὰ φῶς ἐργάζονται, παρὰ τὰ κοῖλά τε καὶ εἰσέχοντα τὴν γαστέρα, καὶ προνευκότος τῷ Ἀτλαντος ὀρθῇ τε ὑπάρχει, καὶ ἀσθμαίνοντος ξυκτεῖναι. τότε ἐν τῷ ἔρανῳ, ἂν φέροι, γέγραπται μὲν ἐν αἰθέρι, ὁποῖος περὶ αὐτὰ ἔστηκεν. ἔστι δὲ ξυκτεῖναι τάυρας τε, ὅς δὴ ἐν ἔρανῳ ταῦρας, ἄρκτων τε, ὅποια ἐκεῖ ὀρθῶνται. καὶ πνευμάτων. γέγραπται γὰρ τὰ μὲν ξὺν ἀλλήλαις, τὰ δὲ ἐξ ἀλλήλων. καὶ τοῖς μὲν φίλα πρὸς ἀλλήλα, τὰ δὲ σώζειν ἔοικε τὸ ἐν τῷ ἔρανῳ νεῖκος. νῦν μὲν ἐν ἀναθήσει ταῦτα, Ἡράκλεις. μετ' ὃ πολὺ δὲ ξυμβιώσεις αὐτοῖς ἐν τῷ ἔρανῳ, πίνων, καὶ περιβαλλων τὸ τῆς Ἥθης εἶδος. ἄξιον γὰρ τὴν νεωτάτην καὶ πρεσβυτάτην τῶν Θεῶν, δι' αὐτὴν γὰρ καὶ κείνοι νέοι.

HERCULES (says PHILOSTRATUS) contended with ATLAS; This Labor was not imposed by EURISTHEUS: But HERCULES conceived, that He was more able to support the Heavens than ATLAS. He observed that

Q

the

the Other was bent and opprest; and that He totter'd, leaning on one Knee, in such a Manner, as if He sunk beneath his Burthen. He revolved in his own Mind, that He could not only bear the Load more sublime, but for ever sustain It; Yet He made not an open Discovery of his secret Ambition. He condoles ATLAS on the unfortunate Situation, and offers his Service to share Part of the Labor with Him. ATLAS attends with great Pleasure, and even with Prayers intreats HERCULES to ease Him of the Weight. In the One, You may observe the strongest Marks of Fatigue; You may almost see the fainting Sweats that roll from his Body, and the last Tremblings of his failing Arm; He seems the very Picture of Lassitude! The Attitude of the Other demonstrates his Acceptance of the Labor; The Posture of Readiness in which He stands; The Earnestness of his Look; His Club thrown aside; and his Hands, which, extended, demand the Burthen. As for the Shades thrown upon HERCULES, They furnish no great Occasion of Admiration; Tho' They raise the Figure, and give It that Strength and Life. For it is easy to mix the Shades in Incumbent or Erect Postures; Success in this Point is no great Proof of Art. But what exquisite Art is discoverable, in the Shades thrown upon ATLAS? For as his Body is incurved and contracted, They bend with every Curve and sink with every Contraction; yet blended with such Skill, that those Parts which ought to project, are not obscured, but lighted by Them. For as in that stooping Attitude, his Belly is drawn inward, so his Head and Breast are pushed outward; How prominent He appears? Methinks I see him pant, and hear Him



XXXVI

Him breath ! As for the Heaven He bears, the Ground is pure Æther ; such as We see the real Firmament of Heaven. Here You may behold the Bull, the same that possesses the Celestial Fields ; And Here, as well as There, You may discern the Greater and the Lesser Bear. Not to forget the tumultuous Nation of the Winds. Some of These are represented breathing in Amity ; Others contending for Superiority. Their Agreement and Animosity, the same in this Imagery, as in the Real Heavens. This soon, O HERCULES, shalt Thou take upon thy Shoulders ; This Habitation of the Gods ; And soon, shalt Thou thyself, enter that Habitation ; admitted to partake their Eternal Feasts, and enjoy the immortal Beauties of HEBE. HEBE, shall be Thine ! HEBE, the youngest and the oldest of the Goddeffes ! For the Gods Themselves renew their Youth, by the Ministry of HEBE !

XXXVI.

HERCULES subdued by CUPID. There are many different Gems on this Subject.

* The following Gem extracted from BEGER, in which HERCULES is represented kneeling on his Club, and CUPID hovering over Him with an Arrow in his Hand, is well designed.



Q 2 —

But

But not so well filled as the Gem before Us. HERCULES is here attacked by two CUPIDS; One of which is mounted on his Back, while the Other faces Him on the Ground, and seems to brave the vain Resistance, the Kneeling Hero threatens with his Club. Nothing can better explain the Design of the Artist, than the Dialogue GEMINUS frames between HERCULES and a TRAVELLER.

Ἡρακλῆς, πῶς σὺ πτόλεις μέγας, ἦτο Νέμειος
 Κλαῖναι, καὶ ἡ τόξον ἑμπολεὺς ἰδύμεν;
 Πῶς σὺ βαρὺν μίσημα; τίς ἔπλασεν αὖτε κατηφῆ;
 Λύσιππος χαλκῷ δ' ἐγκατέμιξ' ἄδνην.
 Ἀχθῆν, χαμνωθεὶς ὅπλων σέο; τίς δὲ σὲ πύρην;
 Ὁ πῆλός, ἔσθως αἷς ἑαυτοῦ ἄλλος, ἔσθως.

TRA. Where now the Club by great ALCIDES borne?

The Skin, from the *Lernean* Lion torn?

Where, the bent Bow? The full-fraught Quiver, where?

The Walk Majestic, and Disdainful Air?

Who dar'd the mighty HERCULES debase,

With ~~subject~~ Posture, and dejected Face?

HER. In molten Brass LYSIPPUS made Me bow;

And cast this Cloud of Sorrow on my Brow.

TRA. Spoil'd of your Arms, You mourn the secret Shame;

But Who the mighty Son of Jove could tame?

HER. LOVE of his Arms the Son of Jove despoils;

The only heavy Toil of all my Toils.

I shall not appear too profuse of Quotation to the Reader of good Taste, if I add this little Piece of PHILIPPUS upon the same Subject; He seems to have continued the Thought of GEMINUS.

Ἡρῆ

Κ

Ἦρ' ἔτι τ' ἄρα λοιπὸν εὐέλπτο πᾶσι ἐπ' ἄλλαι,
 Ὅπλων γυμνὸν ἰδεῖν τὸν θρασὺν Ἡρακλῆα.
 Περὶ χλαῖνωμα λείοντος, ὃ τ' εὐροίζητος ἐπ' ὤμοις
 Ἰδὲ, καὶ βαρύνει, ἕζες ὁ θηρολάτης;
 Πάντα σ' ἔρωσι ἀπώδυστ' καὶ ἔξινον, εἰ Δία κύνειεν
 Παιήσας, ἔπλεον νοσφίσασθ' Ἡρακλῆα.

Each Toil attempted, and each Toil surpass'd,
 JUNE reserv'd this Labor for the Last.
 Spoil'd of his Arms She wish'd Him and She view'd,
 And smil'd to see the Son of JOVE subdu'd.
 No more ALCIDES, formidably dress'd,
 Arms with the Lion's Skin his milder Breast!
 His winged Quiver seems an useless Freight!
 Nor feels He, of his Club, the Force but Weight!
 Depos'd by Love, apart each Weapon lies.
 Nor wonder Thou, dread Empress of the Skies!
 If JOVE was humbled to a Swan by LOVE;
 Why may not LOVE disarm the Son of JOVE?

I cannot forbear inserting here a Gem from the Cabinet of the Duke of *Tuscany*; on Which a Number of little CUPIDS are represented, as playing with the Arms of HERCULES. No less than Four of that Lilliputian Party are employed, in Raising his enormous Club from the Ground.



There

There is a beautiful Description of a similar Piece of Painting, among the Tablatures of PHILOSTRATUS; Which he intitles HERCULES among the Pygmies.

Εν Λιβύῃ καθεύδοντι τῷ Ηρακλεῖ, μετὰ τὸν Ανταῖον. ἐπιτίθενται οἱ Πυγμαῖοι, τιμωρεῖν τῷ Ανταίῳ φάσκοντες ἀδελφοὶ γὰρ εἶναι τῷ Ανταίῳ γενναῖοί τινες, ἐκ ἀδελφῆται μὲν ἐδ' ἰσπαλαῖς, γηγενεῖς δὲ, καὶ ἄλλως ἰσχυροί. καὶ ἀνιόντων ἐκ τῆς γῆς, ὑποκαυμαίνει ἡ ψάμμος. οἰκῶσι γὰρ οἱ Πυγμαῖοι τὴν γῆν, ὅσα μαίρημνες, καὶ ἀγορᾶν ἀποτίθενται, ἐπισιτίζονται δὲ ἐκ ἀλλότρια, ἀλλ' οἰκεία καὶ αὐτῶν. καὶ γὰρ σπείρουσι, καὶ θερίζουσι, καὶ Πυγμαῖον ζεύγει ἐφραῶσι. λέγονται δὲ καὶ πελέκει χρησασθαι ἐπὶ τὸν ἄσραχυν, ἡ γέμενοι αὐτὰς δένδρα εἶναι. ἀλλὰ τῷ θράσους ἐπὶ τὸν Ηρακλέα ἔτοι, καὶ ἀποκτεῖναι φασὶ καθεύδοντα, δείσαιαν δ' ἂν ἐδ' ἐγρηγορότα, ὃ δ' ἐν ἀκαλῇ τῇ ψάμμῳ καθεύδει, καμάτε αὐτὸν ὑποδεδυκότος ἐν τῇ πάλῃ. καὶ παντὶ τῷ σέρῳ τὸ ἄσθμα ἐφέλκεται, χαυδὸν ἐμπιπλάμενος τῷ ὕπνῳ. αὐτὸς τε ὁ ὕπνος ἐφύσηκεν αὐτῷ ἐν εἶδει, μέγα οἶμαι ποιέμενος τὸ ἐαυτοῦ, ἐπὶ τῷ τῷ Ηρακλέῳ πλώματι. κείται καὶ ὁ Ανταῖος. ἀλλ' ἡ τέχνη τὸν μὲν Ηρακλῆν ἔμπνην γράφει, καὶ θερμὸν, τὸν δὲ Ανταῖον τεθνηκότα, καὶ αἰὼν, καὶ καταλείπει αὐτὸν τῇ γῇ. ἡ σρατιὰ δὲ οἱ Πυγμαῖοι, τὸν Ηρακλέα περισχόντες μία μὲν αὐτῇ φάλαγγι τὴν ἀριστερὰν χεῖρα βάλλουσιν, δύο δὲ ἔτοι λόχοι σραλίευσιν ἐπὶ τὴν δεξιάν, ὡς μάλλον ἐρ' ὤμενην, καὶ τῷ πῶδε παλιορεῶσι τοξόται, καὶ σφενδονητῶν ὄχλος, ἐκ πληττόμενοι τὴν κνήμην, ὅση. οἱ δὲ τῇ κεφαλῇ προσμαχόμενοι τέτακται μὲν ἐνταῦθα ὁ βασιλεὺς, καρτερωτάτε αὐτοῖς τότε δοκῶντος. ἐπάγουσι δὲ καὶ οἶον ἀκροπόλει μηχανὰς, πῦρ ἐπὶ τὴν κόμην, ἐπὶ τὰς ὀφθαλμὰς δίκελλαν, θύραι τινὲς ἐπὶ τὸ σῶμα, καὶ τὰς τῆς ῥινός, οἶμαι, πύλας, ὡς μὴ ἀναπνέουσιν ὁ Ηρακλῆς, ἐπειδὴ ἡ κεφαλὴ ἀλώ. ταυτὶ μὲν περὶ τὸν καθεύδοντα. ἰδὲ δὲ καὶ ὡς ὀρθοῦται, καὶ ὡς ἐπὶ τῷ κινδύνῳ γελαῖ, τὰς τε πολεμίας πανσυδὶ συλλεξάμενος, ἐς τὴν λεοντῆν ἐνιθίει, καὶ οἶμαι τῷ Εὐρυσθεῖ φέρεται.

HERCULES

HERCULES, having subdued ANTÆUS, lays Himself down to sleep in LIBYA. The PYGMY Nation invade Him, calling Themselves the Revengers of ANTÆUS. " For " We are Brothers (say They) to ANTÆUS, not equal " indeed in Athletic Skill, and the Dexterity of Wrest- " ling; Yet have We Spirit and Strength proportioned " to our Bodies; And We, like ANTÆUS, are the Sons " of Earth." As forth they fall from their subterra- neous Habitations, the Sands move and fluctuate like the Waves of the Sea. For the PYGMIES live under- ground, in the manner of the Ants; and there depo- site and preserve whatever is requisite to supply their future Wants. Not that They live in Common or at the Expence of Others. For each provides for his proper Sustenance by the Labor of his Hands. They sow and reap their own Fields; and use Chariots drawn by Horses of the PYGMAEAN Breed. Flails They make of Reeds, which in their Eyes appear lofty Trees. But O the Temerity! These little People bear Arms against HERCULES; Sleeping, (They vow) to kill Him; nor Waking, fear Him. Such is their Intrepidity! But HERCULES sleeps at Ease upon the Sands; sinking beneath the Weight of his past Labor. Profoundly He sleeps; and Draws in Air with open Lips; respir- ing from his inmost Breast. SOMNUS, the God of Rest, stands before Him; and seems to triumph in his Conquest of HERCULES. ANTÆUS lies beside Him. But the Painter with great Art has represented HERCULES, breathing and tepid; And resigned AN- TÆUS to Earth breathless and cold. Behold a whole Army of PYGMIES surround HERCULES. That PHA- LANX there advances to attack his Left Hand; And those

those Two Cohorts march to his Right, which as the Stronger required a larger Number. The Archers with the whole Train of Slingers assail his Feet, amazed at the stupendous Pillars of his Legs. The Party that besiege his Head, is conducted by the Monarch of the PIGMIES; That seemed the most dangerous and honorable Station. To This, as to a Tower, They apply their Warlike Machines. Brands for his Hair; Spades for his Eyes; and Gates and Barriers for his Lips and Nostrils; that having blocked up every Avenue Without, the Enemy might not be able to breath Within. The Citadel thus taken; the whole HERCULEAN Garrison, must necessarily fall into their Possession. This was the Posture of Affairs, while HERCULES slept; But observe the Hero rises and laughs at their vain Attempt. And now collecting the whole Army, and infolding Them in his Lion's Skin; He conveys Them from the Field of Battle, as I suppose, to EURYSTHEUS.

XXXVII.

HERCULES, crown'd by the Hands of OMPHALE. The Subject of this Gem is not very minutely characterized.

* It is well known that HERCULES instituted the Olympic Games, at *Pisa* or *Elis*, in Honor of PELOPS, from Whom He was descended on the Mother's Side. Here the young Hero consecrated the First Fruits of his Labours, as PINDAR says in the Second of his *Olympics*; which HORACE has so well imitated in his Ode *Quem Virum aut Heroa &c.*

Ἀναξίφορμυγες



XXXVII

Ἀναξίφορμιγγες ὕμνοι,
 τίνα θεῶν, τίν' ἥρωα
 τίνα δ' ἄνδρα καλαδήσομεν;
 ἦτοι Πίσα μὲν Διός
 Ὀλυμπιάδα δ' ἔσα-
 -σεν Ἡρακλῆς
 Ἀκρόθινα πολέμῳ.

Ye Hymns, the Regents of my Lyre !
 That, guide my Hand ! My Voice inspire !
 What Man, What Hero, shall We sing ?
 Raise, to what God, the sounding String ?
 If glorious PISA You approve,
 Well may You praise the Choice of Jove ;
 Nor less from HERCULES She claims :
 For Her He founds Olympic Games.
 To Her devotes his Virgin Spoils ;
 Fruits, of his Triumphs, and his Toils !

It was ordained by HERCULES, that the Victors in the Olympic Games should be crowned with Wreaths of Olive; In Allusion to which there was a Temple at *Rome* consecrated to HERCULES, under the Title of HERCULES of *Olivarius*. And he is sometimes represented on Antiquities with an Olive Wreath round his Head. But He is more frequently seen crowning Himself; to denote, that He was the Institutor of that Custom. Hence STATIUS, in the Sixth Book of his *Thebaid*.

————— *Primus Pisæa per arva*
Hunc pius ALCIDES PELOPI certavit honorem,
Pulvereumque fera crinem deterfit Oliva.

R

These

These Honors first the great ALCIDES paid
 To please old PELOPS venerable Shade :
 What time near PISA He inhum'd the Dead,
 And bound with *Olive-Wreaths* his dusty Head. HARTE.

But the Wreath, here offered to HERCULES, seems rather designed for the Lover than the Warrior. In their Debaucheries of Love and Wine the Ancients were used not only to crown their Heads with Flowers, but to cover their Beds with Them, and even to throw Them into their Bowls. IOLE or OMPHALE (for it is not easy to distinguish, which of the Two was in the Artist's Fancy) may be supposed Crowning HERCULES with a softer Wreath, than That He had instituted for the Olympic Games. Such a Wreath as the *Teian Poet* calls for, in his Twenty-First Ode.

Δότε μοι, δότ', ὦ γυναῖκες,
 ἔσθ' ἡδὲ φρούρα, φρουρί·
 ἔπ' οὐκ ἀνέμωται γὰρ ἡδὲ
 Προποδὸς ἀνασπάζω.
 Δότε δ' ἀνδρῶν ἐκείνῳ
 Στεφάνης οἷος πικράζω·
 τὰ μέτατά με πικαίει.
 Τὸ δ' αἶμα τ' Ἐρώται
 Κραδίῃ τίν' σκεπάζω;

Fill, kind Females, fill the Bowl.
 Lo ! for Wine expires my Soul.
 Wine alone can give Me Breath.
 Lo ! I pant, I thirst, to Death.
 Spread the Wreath, kind Females, spread.
 Bind anew my burning Head.:

How

How the Heats the Flow'rs consume?
 Spoil their Odor? Spoil their Bloom?

Cease your Arts, kind Females, cease,
 Thirsts, like Those, We soon appease.
 Heats, like Those, We soon allay.
 Stay your Hands, kind Females, stay.

Teach Me rather to remove,
 These my Thirsts, my Heats, of Love.
 For when These my Heart invade,
 What can quench Me? What can shade?

Or, perhaps, IOLÉ crowns HERCULES with her own Hands; in Return for the Labors He had undertaken for her Sake. For EURYTUS King of *Oecalia*, a City of *Eubœa*, had promised HERCULES to give Him his Daughter IOLÉ. But refusing afterwards to perform the Contract; HERCULES laid Siege to *Oecalia*, and recovered his Mistress at the Expence of her Father's Life. The great Influence, if not Authority, that IOLÉ preserved over HERCULES, is well painted by his Wife DEIANIRA, as OVID makes her speak,

*Gratulor Oecaliæ titulis accedere vestris :
 Victorem victæ succubuisse queror.
 Fama Pelasgiadas subito pervenit in Urbes
 Decolor, et factis inficianda tuis ;
 Quem nunquam Juno, seriesque immensa Laborum
 Fregerit ; huic Iolæ imposuisse jugum.
 Hoc velit Eurystheus, velit hoc Germana Tonantis ;
 Lætaque fit vitæ labe noverca tuæ.
 At non Ille velit, cui nox (si creditur) una
 Non tanti, ut tantus conciperere, fuit.*

And shall one Action all the Rest efface?
 And all your Glory turn to your Disgrace?
 Two Serpents perish'd by your Infant Ire!
 What more could Jove with his Cœlestial Fire?
 But ill You finish, what you well began!
 How much the *Boy* superior to the *Man*?
 Compare the First *ALCIDES* with the Last;
 How mean the Present, and how great the Past?
 Whom not a Thousand Monsters cou'd o'erthrow,
 Whom not *EURISTHEUS*, thy more savage Foe;
 Whom not the Hate of *JUNO* nor the Art:
 Him! *LOVE* o'erthrows with one triumphant Dart.
 This, *FAME* convey'd; I scorn'd the Voice of *FAME*.
 I knew not, I or would not know my Shame.
 But, lo! the Slave in Regal Pomp appears;
 My Eyes must now bear Witness to my Ears.
 All Eyes must see what's publish'd by all Tongues;
 Nor can I hide your Errors or my Wrongs.
 Ev'n now, in all the Pride of Guilty State,
 She comes! She comes! Triumphant o'er her Fate.
 Slow thro' the City moves her splendid Train;
 The Captive glories in her Victor's Chain.
 Her abject Fortune, all her Looks bely;
 She awes the Crowd with a superior Eye.
 Where now of Slave the Habit or the Air?
 The Face dejected, or dishevel'd Hair?
 Her Sire still seems his Kingdoms to possess;
 The Spoils of Nations lavish'd on her Dress.
 Thus were You seen, thro' *Pbrygia* seen, and scorn'd,
 In Female Robes, dishonestly adorn'd!
 But hold!—This Alien Slave You mean to wed!
 Already stain'd She mounts my spotless Bed.

My



XXXVIII



My cruel Lord! what Madness fires your Brain,
 The sacred Torch of Hymen to profane?
 Call not the chaster God to join and aid,
 The perjur'd Husband, and polluted Maid.
 The distant Thought unable to withstand,
 Low sinks into my Lap my languid Hand.
 The vital Heat forsakes thy injur'd Wife;
 And the last Tremor stops the Springs of Life.

XXXVIII.

HERCULES rescuing MEGARA, his Wife, out of the Hands of LYCUS King of THEBES: The Story is This. HERCULES descended to the Infernal Regions, in order to restore ALCESTES to her Husband. His Absence occasion'd in the World a general Rumor of his Death. It was not presumed that he could find a Way back from that Place.

Unde Fata negant quemquam redire

Whence Fate permits no Mortal to return.

Upon this Presumption LYCUS, King of THEBES, resolv'd to carry off MEGARA, Whom He considered as the Widow not the Wife of HERCULES. But having happily finished his Enterprize, HERCULES appeared again, in the very Instant of Time, in which LYCUS was going to marry his Wife. The King of THEBES was killed in the Contest; to revenge whose Death JUNO, it is said, made HERCULES mad; Who in his Phrenzy laid violent Hands on the Children He had by MEGARA and slew Them.

B E G E R

BEGER exhibits a Gem upon this Subject; It differs in some little Circumstances from Ours; particularly as to the Form. His is a perpendicular Oval; Ours is an Oval couched: The Latter appears to Me to be more exquisitely wrought, and more ingeniously contrasted.

BEGER suspects, that this Design may be interpreted as a Satir upon the Emperor COMMODUS; Who used in his Nocturnal Debauches, to force the Daughters and the Wives, from the Arms of their Fathers and their Husbands. But the Workmanship of the Gem He explains, seems rather of too good a Taste, for the Time of COMMODUS; An Æra in which the Arts begun to decline. And after All; why should We labor to extract a forced Construction, when in a known Fact of History or an established Point of Fable, We find an easy and natural Explication? I throw aside the satiric Species in General; It was but rarely used in antique Gems and Medals.

* There is nothing in Antiquity more applicable to the Subject of this Gem than the FURIOUS-HERCULES of EURIPIDES. The Reader may not be displeased to find in this Place as much of the Plan of that excellent Tragedy, and of the *Chorus* in the third Act, as may serve to illustrate the Gem before Us.

The First Act opens with AMPHITRYON; the Scene is laid at THEBES, and in the Porch leading to the House of HERCULES, not far from that of LYCUS. Here AMPHITRYON, in a long Soliloquy, (which by the Way exposes the Subject of the Piece) intimates, that HERCULES had by his first Marriage taken to Wife, MEGARA the Daughter of CREON King of THEBES; that,

that, after many glorious Exploits, He had descended to the Courts of PLUTO; and was now reputed Dead. That, a new Sedition had arose in THEBES, headed by one LYCUS; the Issue of that LYCUS Who had formerly reigned there. That this Conspirator, assisted by a powerful Party, had put CREON to Death; whose Throne He usurp'd. AMPHITRYON proceeds to inveigh against this LYCUS, Whom He describes as a Tyrant rather than a King; And, lamenting the unfortunate Situation of his Family, takes Refuge at the Altar of JUPITER; which was erected by HERCULES within the Porch of His House. He is attended by his Daughter-in-Law MEGARA, and her three infant Sons, his Grandchildren. MEGARA begins to bewail her Misfortunes; the Absence of her Husband, and the Tyranny of LYCUS; Who had proscrib'd not only her Father and Herself, but her three innocent Children. AMPHITRYON endeavours to console Her; a *Chorus* of ancient *Thebans*, the few Friends that remain'd, take Part in their Sorrow; but are soon interrupted by LYCUS. The Tyrant demands, with great Inhumanity; how They dar'd presume to think that any *Asylum* would secure Them from his Proscription. From Thence He proceeds to calumniate HERCULES; whose Honor AMPHITRYON supports. As to the severe Sentence passed upon Them, AMPHITRYON intreats LYCUS to remit the Rigor of It, and banish Them from THEBES. The Request serves only to exasperate the Tyrant; He had before declared, that, as He had slain CREON, He could not suffer Those to live, Who might in Time become the Revengers of his Death. He now commands his Guards to sur-

S

round

round Them with combustible Matter; by that Means to drive Them from the Altar, or consume them in their *Asylum*. He upbraids the *Chorus* of Friends Who gave the Unfortunate their Compassion, more than their Assistance; telling Them, that They were the Slaves of a new Master. The *Chorus* reply, "that it
 " was their greatest Concern to think, their Power of
 " relieving the Distrest from his Tyranny was not equal
 " to their Will." MEGARA thanks Them for their Affection, and encourages her Children to meet Death with an Intrepidity worthy the Sons of HERCULES. She animates AMPHITRYON and even reproaches Him with Pusillanimity. He replies; that He was prepar'd to act his Part; and that the Sorrow He express'd arose for his Family, not for Himself. Then turning to the Tyrant; " If these Children must perish, says He,
 " permit Us only to perish first. Let Us not hear
 " Them implore in vain, the Assistance of their Grand-
 " father and Mother." To which MEGARA adds;
 " Permit Me also to prepare the funeral Vestments for
 " my Children. Open, on this occasion, the Palace
 " of their Father; from which They have been ex-
 " cluded; let Them enjoy this Part at least of their
 " Paternal Possessions." Lycus consents and retires; first telling Them that He would shortly return to inspect the Sacrifice. MEGARA enters with her Children; The *Chorus* fills up the Vacancy with a long Enumeration of the Exploits of HERCULES. Till MEGARA followed by AMPHITRYON again appears with her three Sons, all drest in their Funeral Habits.

The second Act begins with a pathetic Lamentation of MEGARA, in which she reproaches HERCULES with
 Neglect.

Neglect. AMPHITRYON on his Side reproaches JUPITER; and then addressees the *Chorus* upon the Instability of Human Affairs. It is certain that EURIPIDES has worked up this Scene of Distress with great Dexterity; and the pleasing Surprise that follows, is equal to the Horror pre-conceived. In the very Crisis, when All seem'd lost, HERCULES enters; The Theatre perhaps was never fill'd with a more interesting Scene. The Surprise and Fury of HERCULES; The Transport and Impatience of MEGARA; The Hope mixed with Fear of the Infants; are all beautifully expressed and characteriz'd. HERCULES consults with AMPHITRYON concerning the Punishment of LYCUS; And agrees to wait for the Tyrant, till He came to demand MEGARA and her Children. This Interval is again fill'd up by the *Chorus*; Who sing a kind of BACCHANALIAN Ode.

In the Third Act, LYCUS appears impatient for the Sacrifice; He questions AMPHITRYON about the Delay. AMPHITRYON replies, that the Victims were seated, as suited their Condition, near the Altar of JUPITER. The Tyrant bids him summon Them; He excuses Himself, from so unbecoming an Office; in Order to draw LYCUS into the Train laid for Him. The Impatience of LYCUS hurries Him on towards the Palace of HERCULES; there to seize MEGARA and her Children; By this Stratagem the Butchery, that follows, is thrown at a proper Distance from the Audience. The Cries of LYCUS are immediately heard from behind the Scenes; and the triumphant *Chorus* explains the Rest.

STROPHE 1.

Μεταβολὰ κακῶν.

Μάγας ὁ πρόθ' ἄναξ,

Πάλιν ὑποστρέφει

Βίον εἰς αἰδαν.

Ἰὼ δίκαια, καὶ θιῶν

Παλῖρρους πότμος.

Ἥλθες χρόνῳ μὲν, οὗ δίκην δώσεις θανάτων,

Ἦρως ὑβρίζων τοὺς ἀμείνονας σείθεις.

Tremendous Change of Human Things !

Precarious Rise and Fall of Kings !

And is the Mighty doom'd to go,

And view the dreary Realms below ;

Whom JUSTICE seizes soon or late ?

O the swift-refluent Course of FATE !

Consign'd to PLUTO shall He yield his Breath ;

And DEATH o'ertake the MINISTER of DEATH.

STROPHE 2.

Χαρμοναὶ, δακρύων

Ἐδουσαν ἰνδολάς.

Πάλιν ἔμειλεν, ἂ πάρος

Οὔποτε Διὶ Φρονὸς ἤλ-

πισι παθεῖν γὰρ ἄναξ.

Ἀλλ' ὦ γεραιὲ, καὶ τὰ δαμάτων ἔστω

Σκοπῶμιν, εἰ πρέσσει τις ὡς ἐγὼ θίλω.

What Floods of Tears my Eyes o'erflow !

The Tides, of Rapture, not of Woe !

And is thy instant Ruin wrought ?

O TYRANT ! TYRANT, still in Thought !

Thou !

Thou ! that usurp supreme Command !
 That govern THEBES with Iron Hand !
 But hold, my Friends, approach the sacred Walls ;
 Attend, if to our Wish the Tyrant falls.

STROPHE 3.

Ιὼ μοι μοι. τόδε κατάρχεται
 μέλ' ἐμὸν κλύει
 φίλον ἐν δόμοις.
 Θάνατ' ἐπ' ἐπύσσω βοᾷ,
 βοᾷ, στενάζων φροῖμιον γ', ἄναξ, φόνε.
 Ω πάσα Κάδμω γαῖ', ἀπόλλυμαι δόλῳ.
 Καὶ γὰρ διαίλλυσ'. ἀντίποινα δ' ἐκτίναγ',
 τέλμα, διδούς γὰρ τῶν διδραμένων δίκλιν.
 Attend ! the TYRANT'S Voice I hear—
 What Song so pleasing to my Ear ?
 More loud, and yet more loud, He cries ;
 " O THEBES ! thy murder'd Monarch dies !"
 Yet cou'd that Monarch joy in Blood ;
 Not Innocence his Rage withstood.
 Now Something, worthy of the TYRANT, dare ;
 Thou, that could bear the Crime, the Justice bear !"

STROPHE 4.

Τίς ὁ θεοὺς ἀνομία χραίνειν, θνητὸς ἄν,
 Ἀφρονα λόγον ἑρπύων μακάραν
 κατίβαλ', " ὡς ἄρ' ἐδένεσι θεοί ;"
 Εἰροντες, ἐκείτ' ἐσι δυσσεβῆς ἀνὴρ.
 Σιγᾷ μέλαθρα. πρὸς χοροὺς τραπάμεθα.
 φίλοι γὰρ εὐτυχῆσιν, οὐς ἐγὼ θάλω.
 Where now the Man, that impiously defies
 The Gods, Who guide our Fates, and rule the Skies ?

" The

The Man, that pictures Heav'n, ' A Seat of Rest,
 ' Where, To be Indolent, is, To be Blest ?
 ' Where ev'ry Pow'r enjoys self-grateful Ease ;
 ' Nor sees our Pain, or minds not, if He sees ?'
 The Man, that laughs the Gods, whom We implore ?
 The Man, that spoke those Follies, speaks no more.
 Those Gods, whom We implore, have sign'd his Doom.
 The Shrine of Jove is now his silent Tomb.
 Not silent, We. Ye Men of THEBES, rejoice !
 And join, to raise the Choir, one Social Voice !
 Not to exult, when Freedom You regain,
 Proves You, unfit for Earth, to Heav'n profane.

ANTISTROPHICA.

STROPHE.

*Χοροὶ, χοροὶ, καὶ θαλίσαι μάλασι θήσας
 ἱερὸν κατ' ἄστυ.*

Μεταλλαγαὶ γὰρ δακρύων.

Μεταλλαγαὶ στυγίας

ἔτεκον αἰδίας.

βέβηκεν ἄναξ ὁ κλεινός.

Ὁ δὲ παλαιότερος

κρατῆ, λιμένα λιπών γε τὸν Αἰχρόντιον.

δοκημάτων ἔκτος ἦθ' ἔλκεν ἐλπίς.

The Choir awake ; awake the Choir !
 Raise the Song ; and raise the Lyre !
 Give, O THEBES, a Loose to Joy !
 Now in Feasts your Hours employ !
 Now to Laughter turn your Tears !
 Turn to Safety now your Fears !

Change

Change of Fortune This demands ;
 Other Measures, from your Hands ;
 From your Voices, other Lays ;
 Sounds of Triumph ! Sounds of Praise !
 Low the proud Usurper lies ;
 Never more from Earth to rise :
 Great ALCIDES, Lov'd and Known,
 Mounts, from ACHERON, the Throne..
 HOPE revives, to banish Care ;
 Hope more pleasing from Despair !

ANTISTROPHE.

Θεοί, θεοί, τῶν ἀδίκων μέλυσσι, καὶ τῶν
 οὐσίων ἐπαΐειν
 Ὀχρεος, ἃ τ' εὐτυχία,
 φρονεῖν βροτοὺς ἐξάγεται,
 Δύνασιν ἄδικον
 Εὐέλκων, χρόνον γὰρ ἔτλα·
 Τὸ πάλιν εἰσορᾷ.
 Νόμον παρήμενος, εὐνομία χάριν δίδους
 εὐθραυσεν ὄλβου κελαινὸν ἄρμα.
 Attend the Gods ; the Gods attend.
 Human Pray'rs to Heav'n ascend.
 Pray'rs a free Admittance gain ;
 Pure or Impious, Wise or Vain.
 Tho' the Tyrant's Wish succeeds ;
 Jove condemns the Tyrant's Deeds..
 Thirst of Gold, and Pride of State,
 Various Ills, and Crimes create ;
 Rage of Lawless Pow'r instill :
 JUSTICE centers in his Will.

Flatter'd

Flatter'd by the fav'ring Wind,
 All the Man forsakes his Mind.
 But the Wise-informing SOUL,
 HE ! that views and guards the Whole !
 Launching the red Bolt from far,
 Tears Him from his gilded Car.

I pass over the Rest of this Piece, because It relates to the Distraction of HERCULES; a Circumstance foreign to the Gem in View. But I must not omit some Scenes in the Second Act of SENECA'S *Hercules Furens*; because They will put this Design in its full Light. I shall make Use of the *Theatre des Grecs*, published by the PIERRE BRUMOY; Whose Critic is equally delicate and judicious.

In the following Scenes, (says the PIERRE BRUMOY) we begin to discover some Air of Dialogue. AMPHITRYON comes to console MEGARA; He founds his Argument upon the Hope of her Husband's Return. MEGARA replies,

——— *Quod nimis miseri volunt
 Hoc facile credunt.*

The Wretch Himself industriously deceives;
 The good Event He hopes, He soon believes.

To which AMPHITRYON.

——— *Quod metuunt nimis
 Nunquam amoveri posse nec tolli putant.*

To pain Himself industrious He appears;
 And soon believes the bad Event He fears.

These two Sentences are the Subject-Matter of the Whole Scene; For MEGARA demands

Demersus, ac defossus, Et toto insuper

Oppressus orbe, quam viam ad Superos habet ?

Intomb'd beneath; All Earth constrain'd to bear;

What Road remains, that leads to upper Air?

AMPHITRYON on the other Hand reminds Her of the surprizing Efforts of ALCIDES; Who waded safe thro' the LYBIAN Sea, on which He had been Shipwreck'd. This short Discourse is interrupted by LYCUS, Who appears upon the Stage. He gives however MEGARA the Leisure of painting Him to the Spectator; by six Lines barely importing, that this LYCUS was the Usurper of the *Theban* Throne. LYCUS falls into a Soliloquy, where He exposes Himself in Sentences truly worthy his Character. He agrees, that He has neither Birth nor Right to the Sceptre. But He maintains that Force is better than Either; that the Safety of a Prince consists in the Power of his Arms; and that all other Pretensions are but feeble Supports to a Throne. Yet He is resolv'd to repair the Defect of his Birth by Marriage. MEGARA was at Hand and in his Power. Master of so great a State, He had no Apprehension of her Refusal. Or should She reject Him, He would exterminate, in Revenge, the whole Race of HERCULES. This is All, that properly belongs to SENECA in this Play; and the Turn He gives It, is most happily imagined. For besides that the Love of LYCUS for MEGARA, falls within

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the

the Rules of Probability; It opens a larger Field for the Poet; and gives a better Color to the Cruelty of the Tyrant; Whose Motive appears too Base in EURIPIDES. LYCUS takes hold of this Occasion, and addresses Himself to MEGARA; Who had retired with AMPHITRYON to the Altar of JUPITER, His Overture is not such as We find it in EURIPIDES. He does not tell Her in rude and direct Terms, that He comes to Sacrifice Her to his Interest; On the Contrary, He makes Her a submissive and artful Declaration of his Passion. RACINE seems to have had Him in View; where PYRRHUS, applying Himself to ANDROMACHE, tells Her,

*Hé quoi, votre courroux n'a-t-il pas eu son cours ?
Peut-on haïr sans cesse, & punit-on toujours ?
And will You never your Disdain suspend ?
Hate without Cease ! And punish without End ?*

MEGARA'S Reply is not in the Manner of ANDROMACHE. She had to deal with a Tyrant less generous than PYRRHUS. She tells Him; She will never touch the Hand stained with the Blood of her Father and Brothers. No rather let the Universe be subverted (for This is the Substance of five or six *Latin* Turns that follow) than MEGARA yield to Him, that robb'd Her of her Father, Brothers, Scepter, Country! But, continues MEGARA;

*—Quid ultra est ? Una res superest mihi,
Fratre ac Parente carior, Regno, ac Lare,*

Odium

Odium tui ; quod esse cum populo mihi

Commune doleo.

Remains there ought that I may call my own?—

Dear, as my Brother, Father, Country, Throne,

This, This remains (beyond the Pow'r of Fate)

My Hate of Thee! My everlasting Hate!

That THEBES partakes this Blessing grieves my Soul;

In This MEGARA wou'd ingross the whole.

After this Declaration She lays before the Tyrant, the most celebrated Crimes transacted in THEBES, and punished by the Gods. And She presages, that his Destiny will be conformable to the Destiny of those Monsters, whom He succeeded in Time, but surpassed in Wickedness. To This, LYCUS makes no very good Defence. He allows that He infringes all Law, Divine, or Human. Yet he undertakes to justify the Death of CREON and the Brothers of MEGARA. His Reasoning is This.

—Cruento cecidit in bello Pater.

Cecidere Fratres. Arma non servant modum

Nec temperari, nec reprimi potest

Stricti ensis ira. Bella delectat Cruor.

Sed Ille regno pro suo ; Nos improba

Cupidine acti ; quaeritur Belli exitus

Non Causa.

Your Sire fell headlong from his Royal Car,

Your ev'ry Brother fell; The Fate of War!

And when the lifted Sword begins to rage,

What Hand can sheath, what Temper can assuage,

acted, except HYPERMNESTRA. From Love the Tyrant passes to Fury. He commands his Attendants to surround the Altar with Wood; resolved to sacrifice the whole Race of HERCULES. AMPHITRYON in vain desires to die the First. He has now no Recourse, but to HERCULES; whom He invokes with loud Exclamations. The Earth seems already to tremble, and the Heavens to open. The *Chorus* declaims as usual; and loads the Goddess FORTUNE with Imprecations; invoking HERCULES, in their Turn, to rise from the INFERNAL Regions. The Example of ORPHEUS is detailed at Length; and Valor, it is hoped, would gain as much from PLUTO, as Music.

Quæ vinci poterit Regia cantibus,

Hæc vinci poterit Regia viribus.

The Court subdued by *Music's* Charms,

That Court may be subdued by *Arms*.

In the midst of this Calamity HERCULES enters; and It is in this Point of Light we are to consider the Gem here exhibited.

XXXIX.

OMPHALE or IOLE drest in the Arms of HERCULES. There are several Gems of the same Subject, and almost the same Composition. AGOSTINI has given Us some. See likewise the *Florentine* Collection.

* We have spoke at large of IOLE in the XXXVIIth Article. In this Place We shall treat of

I

OMPHALE.



XXXIX

Vertical line on the left margin.

Vertical line on the right margin.

OMPHALE; Who was in her Turn One of the most celebrated Mistresses of HERCULES. It is hard to say, according to the Character Antiquity has left of HERCULES, whether He was more frequently engaged in the Fields of MARS, or in the Camps of VENUS. For besides his more legitimate Wives MEGARA and DEIANIRA; or OMPHALE and IOLE already mentioned; He is said to have forced AUGE, Daughter of ALEUS, and ASTEDAMIA Daughter of ISMENUS; Both of Royal Blood. Not to forget the fifty Princesses of BOEOTIA, Daughters of THESPIUS Son of THEUTRANTES; by Whom, as some Authors say, He got no less than Fifty Male-Children in one Night; or as Others sum Them, Fifty-One, by Forty-Nine of these Sisters; The Fiftieth heroically maintaining her Honor against the mighty Force of HERCULES. DEIANIRA seems of a different Opinion in OVID, when She reproaches Him.

Hæc mihi ferre parum; peregrinos addis Amores:

Et mater de te quælibet esse potest.

Non ego Partheniis temeratam vallibus AUGEN,

Nec referam partus, Ormeni Nympha, tuos.

Non tibi crimen erunt, Theutrantia turba, sorores:

Quarum de populo nulla relicta tibi.

But worse your Foreign Loves my Peace invade.

From You, may rise a Mother, any Maid.

Not that your ancient Flames anew molest;

Your * Nymph of ORMENUS, by Force comprest!

Your AUGE, in Parthenian Vallies won!

Nor either Princess with her spurious Son!

* ASTEDAMIA.

Non

Nor will I here Reproach You with the Stain,
 Or Conquest, of the whole THEUTRANTIAN Train;
 A Croud of Sisters witness to your Rapes:
 Not One of all that Croud of Sisters escapes.

The present Concern of DEIANIRA arose from his
 Love of OMPHALE, Daughter to IARDANUS, and
 Queen of LYDIA; What follows will sufficiently ex-
 plain the Character She bears in this Gem.

*Se quoque Nympha tuis ornavit Iardinis armis,
 Et tulit e capto nota trophæa viro.*

Imunc, tolle animos, & fortia gesta recense.

Quod tu non esses jure, vir illa fuit. . .

Illi procedit rerum mensura tuarum.

Cede botis: hæres laudis amica tuæ.

Pro pudor! hirsuti costas exuta Leonis,

Aspera texerunt vellera molle latus.

Falleris & nescis: non sunt spolia ista Leonis,

Sed tua. Tuque feri victor es; Illa tui.

Farmina tela tulit LERNÆIS atra venenis,

Ferre gravem lani vix satis apta colum:

Instruxitque manum clavâ domitricæ ferarum:

Vidit & in speculo conjugis arma sui.

HERCULEAN Dress assumes the LYDIAN Dame,

Who on her vanquish'd Hero builds her Fame.

Prides in his Weapons; to the World well-known,

And all his noted Triumphs makes her own.

Go now, and boast your Valour and your Might!

Recite each Labor! And again recite!

To OMPHALE the great Applause is due;

In Thee the Maid, In Her the Man, We view.

The



XL

The Trophies rais'd by Thee her Glory raise.
 Praise not Thy-self ; A Woman heirs thy Praise.
 Tear from her Breast, for Shame, that bristly Hide.
 A softer Skin should cloath that softer Side.
 Ill with thy Boasts, the Spoils She wears, agree,
 Not taken from the Lion, but from Thee.
 Subdu'd the SON OF JOVE the Savage Brood ;
 But OMPHALE, the SON OF JOVE, subdu'd.
 In Him the Victor of the Beast We see.
 The Victor of the Beast and Man is She.
 A Woman bears, what late ALCIDES bore,
 The Quiver'd Arrows stain'd in LERNEAN Gore,
 And sinks She not beneath the warlike Freight,
 To Whom a loaded Distaff seem'd a Weight ?
 Vain of the Conquest, at her Glass She stands
 And brandishes his Arms with feeble Hands,
 And wields his pond'rous Club, or strives to wield,
 His Club that made so many Monsters yield !

XL.

HERCULES reposing after his Labors. Some of his most glorious Exploits are here represented. He is seated on the Skin of the NEMEAN Lion. Behind Him lies the Bow, with which He subdued the STYMPHALIC Birds. At his Feet are the three HESPERIAN Apples, and the Head of the ERYMANTHIAN Boar. On a Rising appears a SPHYNX, and behind that Animal the Club of HERCULES ; so fatal to Monsters and Robbers. Above Him is wrote a *Greek* Inscription ; the Characters perfect and the Sense intelligible ; It implies that, " An honorable Repose is only attainable by Labor.

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CAR-

CARRACCI has again made use of this Design in the same Apartment of the Palace FARNESE, mentioned in the XXXVth Article. This Gem is the Ground-work of his Composition. He has omitted Nothing but the *Greek* Inscription and the SPHYNX. Nor can I well devise, what Occasion there was for the Latter in this Place. HERCULES had never any Engagement with the SPHYNX. There are two Sorts of these Monsters represented on Antiquities: The One is called *Egyptian*, and always imploy'd in the Monuments of *Egypt*; The Other, *Theban*. The *Egyptian* SPHYNX is distinguished by the Bandages, round her Head like the *Mummies*; The *Theban*, wears the common Female Head-dress, and has Wings. Perhaps, it was intended to emblemize the Prudence that ought to accompany the Hero in all his Enterprizes. As well in this Gem, as in the Painting, HERCULES holds a Sword upon which He leans. This Weapon, It seems to Me, was less familiar to Him than the Bow or Club.

The Composition of this Piece is exquisite; The Stone is a *Cornelian*; and lies in the Cabinet of Monsieur CROZAT. There have been many Antique Copies taken from It.

* Tho' the Bow, Club, and Lion Skin were more familiar to HERCULES; The Artist is not guilty of the least Impropriety; when He attributes the Sword to the same Hero. EURIPIDES, speaking of his Engagement with LYCUS, calls It, the *Contention of the Sword*, or the *Sword-Conflicted-Combat*. And VALERIUS FLACCUS gives Him the same Weapon, in the Third Book of his *Argonauticon*.

*Has, precor, exuvias & prima cadavera, NESTOR,
Liquite, ait : ferro potius mihi dextera, ferro
Navet opus : prensumque manu detruncat AMASTRUM.*

Let not those Spoils or Heaps thy Course delay,
(O NESTOR!) the first Honors of the Day.
My Sword, this Field demands, my Sword! (He said)
And left AMASTRUM, shorter by the Head.

As for his Club and Lion's Skin, They have been already illustrated in the XXXIst Article. But It will be necessary to explain here the Design of those three Apples and the Boar's Head; other noted Symbols of HERCULES. As to his Labor of the *Erymanthian* Boar; QUINTUS CALABER gives Us this short Picture of It, in his Description of EURIPILUS's Shield; on which the twelve principal Labors of HERCULES were represented.

*Ἐξείης δ' ἐτέτυκτο βίη σὺς ἀκαμάτοιο
Ἀφελίων γενέεσσι· φέρον δέ μιν ὡς ἐτέον περ,
Ζωὸν ἐς Εὐρυσθέηα μέγα σθένος Ἀλκείδαι.*

There pants and foams the ERYMANTHIAN Boar,
And yields his savage Tusks, untam'd before.
Rais'd on the Hero's Back, the Monster lies,
To stern EURISTHEUS borne; a Living Prize!

The same Shield supplies us with the following Account of the HESPERIAN Apples.

*Ἀμφὶ δὲ χρύσεια μῆλα τε τευχέα το μαρμαίροντα
Ἑσπερίδων ἀνὰ πρέμνον ἀκήρατος ἀμφὶ δ' αἶψ' αὐτῶ
Σμερδαλῆος δίδμητο δράκον. ταῖδ' ἄλλοθεν ἄλλαι
Πτόσσασαι, θρασὺν ἦα Διὸς μεγάλοιο φέροντο.*

And there HESPERIAN Fruitage You behold,
 That shone, on Trees untouch'd, with native Gold.
 No more those Trees shall boast their splendid Hue!
 Stretch'd on the Ground their Guardian Dragon view.
 The while the NYMPHS fly various thro' the Grove;
 And tremble at the dreadful SON OF JOVE.

The Description of this Shield lies in the VIth Book of the *Paralipomenon* of QUINTUS CALABER; or as some call Him COINTHUS SMYRNÆUS.

These Golden Apples, which were Three in Number, TZETZES makes the Present of JUPITER to JUNO, on his Marriage. See the second Book of his *Cbiliad*.

Ἦρας τὰ μῆλα τὰ χρυσᾶ Ζεὺς ἄπερ γάμοις ἔσχε.

Ἐπὶ τῆς Ἦρας γαμικὸν κάλλιπον ἰδئون ἄναι.

Ὡς φύλαξ δράκων ἄγρυπνος, τυφῶν παῖς ὑπῆρχε.

These Golden Apples, as a precious Dow'r,

JOVE gave to JUNO in the Nuptial Hour.

O'er which the Guardian Dragon watchful hung;

Terrific Form! from horrid TYPHON sprung.

As for the SPHYNX that appears in this Figure; She stands always for the Symbol of Wisdom. HERCULES (notwithstanding some Errors of Passion) was by the Antients esteemed a Hero of great Conduct as well as Courage. His twelve principal Labors are sufficient Proofs; To which may be added those occasional Exploits, that fell in his way, and were equal to his other Labors. Such as his Conflict with ANTEUS, his Relief of ATLAS already mentioned. BUSIS, THEO-
 DAMUS

DAMUS, LAOMEDON, were Tyrants that enlarged the Number of his Conquests; as well as LYCUS, EURITUS, and Others, that have been mentioned in this Explication. DIODORUS SICULUS has given Us an Historical Account of the Actions of this Hero. The Reader will there find; that, HERCULES, divested of his Fabulous Dress, appears a Prince of consummate Prudence and Bravery. We see Him here in his Poetic and Mithologic Character. The SPHYNX that is introduced in this Gem of HERCULES, is not the Chimerical Production of one single Artist. The same Companion is attributed to this Hero in other Antiquities. I will not take Advantage of Those, which treat this Subject, in a Manner so similar, that it is hard to guess, which is the Original, and which the Copy. But that the Artist had good Authority to throw this SPHYNX into his Design, is evident from the two *Chian* Coins exhibited by BEGER in his Third Volume. On one Side of These is represented a SPHYNX with a Female Face, and the Body of a Lion, resting one of her Fore-paws on the Rudder of a Ship; and on the Other a HERCULES with his Club; a God held in great Veneration by the *Chians*. The Female Part of SPHYNX demonstrates the *Beauty*, and the Lion Part the *Force*, of *Wisdom*. The Commentator upon the ODYSSEY of HOMER furnishes Us with an excellent Remark; agreeable to the Motto of this Gem. " There is a
 " beautiful Moral (says He) couch'd in the Fable of
 " his being married to HEBE or YOUTH, after Death:
 " to imply, that a perpetual Youth, or a Reputation
 " which never grows old, is the Reward of those
 " Heroes, who, like HERCULES, imploy their
 " Courage

“ Courage for the Good of Human Kind.” The Passage of HOMER, to which this Note is added, seems to describe the Hero, of Whom We have been treating, in such as He is here represented. This Passage is in the Eleventh Book of the ODYSSEY; We need but suppose Him in a Standing Attitude, to acknowledge the Resemblance. ULYSSES giving a Detail of Infernal Regions, says,

Τὸν δὲ μετ', εἰσνόησα βίην Ἡρακλεΐην,
 Εἰδῶλον αὐτὸς δὲ μετ' ἀθανάτοισι θεοῖσι.
 Τέρπεται ἐν θαλίῃς, καὶ ἔχει καλλίσφρον ἦβην,
 Παιῖδα Διὸς μέγαλοιο καὶ Ἥρης χρυσοσπεδίλῃ.
 Ἀμφὶ δὲ μιν κλαγγὴ νεκύων ἰὼν, οἰωνῶν ὥς,
 Πάντοσ' αὐτοζόμενων. ὁ δ', ἐρεμνὴ νυκτὶ ἰοικώς,
 Γυμνὸν τόξον ἔχων καὶ ἐπὶ νευρῇφιν οἶσόν,
 Διὸν παπταΐων, αἰὲν βαλλέοντι ἰοικώς.
 Σμερδαλίῃ δὲ οἱ ἀμφὶ παρὰ στήθεσσιν ἀορτῇ,
 Χρυσῇ ἰὼ τελαμών· ἵνα θίσκελα ἔργα τέτυκτο,
 Ἀρκτοὶ τ', ἀγρότεροί τε σύες, χαροποί τε λέοντες,
 Τσμίναί τε, μάχαι τε, φόνοι τ', ἀνδροκτασίαι τε.
 Μὴ τεχνησάμεν, μηδ' ἄλλό τι τεχνήσαιο,
 Ος κῆνον Τελαμῶνα εἴη ἐγκάτθετο τέχνη.
 Εἰγὼ δ' αὐτίκα κῆν, ἐπεὶ ἶδεν ὀφθαλμοῖσι
 Καὶ μ' ὀλοφύρομεν ἔπειτα πλεόοντα προσηύδα,
 Now I the Strength of HERCULES behold,
 A tow'ring Spectre of gigantic Mold,
 A shadowy Form! for high in Heav'n's Abodes
 Himself resides, a God among the Gods;
 There in the bright Assemblies of the Skies,
 He Nectar quaffs, and HEBE crowns his Joys.



XLI

Here hov'ring Ghosts, like Fowl, his Shade surround,
 And clang their Pinions with terrific Sound;
 Gloomy, as Night He stands, in act to throw
 Th' aerial Arrow from the twanging Bow.
 Around his Breast a wond'rous Zone is roll'd,
 Where woodland Monsters grin in fretted Gold;
 There fullen Lions sternly seem to roar,
 The Bear to growl, to foam the tusky Boar:
 There WAR and HAVOC and DESTRUCTION stood,
 And vengeful Murther, red with Human Blood.
 Thus terribly adorn'd the Figures shine,
 Inimitably wrought with Skill divine.
 The Mighty Ghost advanc'd with awful Look,
 And, turning his grim Visage, sternly spoke. BROOME.

The Character the Poet gives of his Shade in the Infernal Regions, is correspondent to the Picture the Artist gives Us of his Life in This. There are some Circumstances relating to HERCULES in the XLIII and XLIV Articles.

XLI.

GANYMEDE borne away by JUPITER in the Shape of an Eagle.

* The Story is told by Ovid in this Manner, who accounts for JUPITER's taking on Him the Form of an Eagle.

*Rex Superum Phrygii quondam GANYMEDIS Amore
 Arsit, & inventum est aliquid, quod JUPITER esse
 Quam quod erat, mallet: nulla tamen alite verti*

Dignatur,

*Dignatur, nisi quæ portet sua fulmina terræ.
 Nec mora percusso mendacibus aëre pennæ
 Arripit Iliaden ; qui nunc quoque pecula miscet,
 Invitatque Jovi Neëtar JUNONE ministrat.*
 The King of Gods admir'd the *Phrygian* Boy,
 Nor, without GANYMEDE, cou'd Heav'n enjoy.
 A feather'd Shape determin'd to assume ;
 Where best might Jove his Majesty implume?
 All Form of Volatiles He soorn'd to wear ;
 'All but the Bird that cou'd his Thunder bear.
 With Eagle-Flight, (nor Love admits Delay)
 From High, thro' Air, He speeds his downward Way,
 Nor lighted till He touch'd the *Trojan* Shore :
 Then back to Heav'n the beauteous Shepherd bore.
 Who ministers to Jove the nectar'd Bowl ;
 By JUNO shar'd, but with invidious Soul.

The Hymn of VENUS, attributed to HOMER, gives the following Detail of the Rape of GANYMEDE. JUPITER being still supposed the Ravisher of that beautiful Boy. For in this Hymn VENUS tells ANCHISES ;

Αγχι θεὸν ᾧ μάλις καταθητῶν ἀνθρώπων
 Διὶ ἐφ' ὑμέτερης γυνῆς ἑδός τε φυλὴν τε
 Ἡ τοι μὲν ξανθὸν Γανυμήδην μητίετα Ζεὺς
 Ἠρπασ' ἐὼν διὰ κάλλος, ὃν ἀθανάτοισι μετόη.
 Καί τε Διὸς κτ' δῶμα θεοῖς ἐπιιοιοχοῦντο,
 Θαῦμα ἰδὲν, πάντεσσι τιτιμάντο ἀθανάτοισι,
 Χρυσὴν ἔκ κε κρατῆρα ἀφύσσαν νέκταρ ἐρυθρόν.
 Τρῶα δ' ᾧ πένθος ἄλαστον ἔχε φρένας, ἐδὲ τι ἦδ' ἔ
 Ὀππῃ οἱ φίλοι υἱὸν ἀτήρπασε θάνατος ἄελλας
 Τὸν δ' ἥπτε γέρας διαμπερές ἤματα πάντα.

Καί μιν Ζεὺς ἐλέησε, δίδου δὲ οἱ υἱὸς ἄποινα
 Ἰπποῦς ἀργίποδας, τοί τ' ἀθανάτους φορέουσιν,
 Τέξῃσι δῶρον ἔδωκεν ἔχθρ' ἑπέν τε ἕκαστα
 Ζῆνός ἐφημοσύνησι διάκτορⓈ Ἀργυφόντης,
 Ὡς ἔοι ἀθάνατⓈ ἢ ἀγήρας ἥματα πάντα.
 Αὐτὰρ ἐπεὶ δὴ Ζῆνός ὄγ' ἐκλυσε ἀγγελιάων,
 οὐκίτ' ἔπειτα γόασκε, γεγρήθῃ ᾧ φρένας ἔνδον,
 ΓηθόσυνⓈ δ' ἵπποισιν ἀελλοπόδοσιν ὁκείτω.

But TROY, of all the habitable Earth,
 To a Superior Race of Men gives Birth;
 Producing HEROES of Etherial Kind,
 And next resembling Gods in Form and Mind.
 From Thence, great JOVE to azure Skies convey'd,
 To live with Gods, the lovely GANYMEDE.
 Where, by th' IMMORTALS honor'd (strange to see!)
 The Youth enjoys a blest Eternity.
 In Bowls of Gold, He ruddy Nectar pours,
 And JOVE regales in his unbended Hours.
 Long did the King, his Sire, his Absence mourn,
 Doubtful, by Whom, or Where, the Boy was borne.
 Till JOVE at length, in Pity to his Grief,
 Dispatch'd ARGICIDES to his Relief;
 And more with Gifts to pacifie his Mind,
 He sent Him Horses of a deathless Kind,
 Whose Feet outstrip'd in Speed the rapid Wind.
 Charging withal swift HERMES to relate
 The Youth's Advancement to a Heav'nly State;
 Where all his Hours are past in circling Joy,
 Which Age can ne'er decay, nor Death destroy.
 Now when this Embassy the King receives,
 No more for absent GANYMEDE He grieves;

The pleasing News his Aged Heart revives;
And with Delight his swift-heel'd Steeds He drives.

CONGREVE.

The Name of this *Trojan* King, Father to GANYMEDE, will be told in the following Article.

XLII.

Another GANYMEDE. He stands in this Figure and leans upon a Column. The Eagle, that stands on the Ground, and looks up at Him, shews the Boy was designed for GANYMEDE. This GANYMEDE was a young Sportsman; and for this Reason He is represented with a Levret in his Hand, and a Hound at his Feet. VIRGIL touches the Story of this Youth, which he supposes was imbroidered on a Vestment, given as a Prize to the Victor of the Naval Course, described in the Fifth Book of the *ÆNEID*.

*Intextusque PUER frondosâ REGIUS IDA
Veloces jaculo cervos cursuque fatigat,
Acer, anbelanti similis; quem præceps ab IDA
Sublimem pedibus rapuit JOVIS armiger unguis.
Longevi palmas nequicquam ad sidera tendunt
Custodes; sævitque canum latratûs in auras.*
There, GANYMEDE is wrought with living Art,
Chasing thro' IDA's Groves the trembling Hart:
Breathless he seems, yet eager to pursue;
When from aloft, descends in open View,
The Bird of Jove; and sowing on his Prey,
With crooked Tallons bears the Boy away.

In



XLII



In vain with lifted Hands, and gazing Eyes,
His Guards behold Him soaring thro' the Skies ;
And Dogs pursue his Flight, with imitated Cries.

DRYDEN.

HOMER calls Him the Son of TROS King of the TROJANS, and gives Him two Brothers, ILUS and ASSARACUS.

* This Passage, (material to the Birth of GANYMEDE) composes Part of the Reply ÆNEAS makes ACHILLES in the Twentieth Book of the ILIAD.

Τρῶα δ' ἐρχθόνι τέκετο Τρώεσσι ἀνακταῖ
Τρῶες δ' αὐτρεῖς παῖδες ἀμύμονες ἐξέγοντο.
Ἴλῳ τ', Ἀσάρακός τε, καὶ ἀντίθεος Γανυμήδης,
ὅς δ' ἡ κάλλιστος γένετο θνητῶν ἀνθρώπων
τὸν καὶ ἀνιρέψαντο θεοὶ Διὶ οἰσχομένῃ,
κάλλιστον ὅτε, ἢ ἀθανάτοισι μετέη.

Such ERICHTHONIUS was : From Him there came

The Sacred TROS, of Whom the TROJAN Name.

Three Sons renown'd adorn'd his Nuptial Bed,

ILUS, ASSARACUS, and GANYMED :

The matchless GANYMED, divinely fair,

Whom Heav'n enamour'd snatch'd to upper Air,

To bear the Cup of JOVE, (ætherial Guest !)

The Grace and Glory of th' Ambrosial Feast. POPE.

Whom HEAVEN (that is to say the GODS in general) snatch'd to upper Air; HOMER seems in this Passage to imply, that this Rape was not the particular Act of JUPITER. The Reader will find a further Account of GANYMEDE in the XLIII^d and XLIVth Articles.

XLIII.

HEBE careſſing JUPITER in the Shape of an Eagle. HEBE was the GODDESS of YOUTH; Daughter of JUNO; and Wife of HERCULES. It was She that poured out Nectar into the Cup of JUPITER; an Employment reſum'd by that GOD, and confer'd upon GANYMEDE. This Preference was one of the Subjects of JUNO's Averſion to the TROJANS; according to VIRGIL in the Firſt Book of his ÆNEID.

*Necdum etiam cauſæ irarum, ſævique dolores
Exciderant animo; manet altâ mente repoſtam
Judicium PARIDIS; ſpretæque injuria formæ;
Et genus irviſum; & rapti GANYMEDIS honores.*
Beſides long Cauſes working in her Mind,
And ſecret Seeds of Envy lay behind.
Deep-graven in her Heart, the Dóom remain'd
Of partial PARIS, and her Form diſdain'd;
The Grace beſtow'd on raviſh'd GANYMED
ELECTRA's Glories, and her injur'd Bed. DRYDEN.

* I muſt confeſs, I am at a Loſs to find an Authority for HEBE's Careſſing JUPITER in the Form of an Eagle. HEBE, as ſhall be ſhewn in the following Article, was by different Authors reputed the Daughter of JUNO without JUPITER, of JUNO and JUPITER, and of JUPITER again without JUNO. Perhaps the Artiſt meant no more than to repreſent theſe two Attendants of JUPITER, in a Sort of Domeſtic Familiarity; One of Whom was the Bearer
of



XLIII



XLIV

of his Cup, and the Other of his Thunder. These Sports of Fancy are frequent in Antiquities.

From the Majesty of this Bird, the Grandeur of his Size, and the Expansion of his Wings; One might almost pronounce Him to be designed for the very PERCNOs of JUPITER; and copied after the Description of HOMER in the last Book of the ILIAD.

ὦς ἔφατ' εὐχόμενος· τῷ δ' ἔκλυε μητιέτα Ζεὺς·
 αὐτίκα δ' αἰετὸν ἦκε τελειότατον πετηνῶν,
 μόρφον· θρηγῆρ', ὃν καὶ Περκνὸν καλέουσιν.
 ὅσση δ' ὑπερόφωιο θύρῃ θαλρόμοιο τέτυκται
 ἄντρος ἀφνειοῦτο εὐκλήϊς, ἀεσσηῖα·
 τόσ' ἄρα τῷ ἐκάτερθεν ἔσαν πτερά· ἔσατο δὲ σφιν
 δεξιὸς αἰζᾶς ὑπὲρ ἄσπετος·

Jove heard his Pray'r, and from the Throne on high
 Dispatch'd his Bird, celestial Augury!

The swift-wing'd Chafer of the feather'd Game,
 And known to Gods by PERCNOs' lofty Name.

Wide as appears some Palace-gate display'd,
 So broad his Pinions stretch'd their ample Shade,
 As stooping dexter with resounding Wings

Th' Imperial Bird descends in airy Rings. POPE.

As for what more particularly regards HEBE consult the following Article.

XLIV.

HEBE alone; standing and bearing the Cup of JUPITER.

* SERVIUS (upon VIRGIL) relates; That APOLLO
 on

on a Season made a sumptuous Entertainment for JUNO. The Goddess, who till then had been sterile, took a more than ordinary Relish for a Dish of wild Lettices, that was accidentally served. From that Hour She conceived ; and was in Time deliver'd of a Daughter, called HEBE, the GODDESS of YOUTH; Whom, for her Beauty, JUPITER prefer'd to be his Cup-bearer.

By Whom this Office was filled before the Promotion of HEBE, is not so well known. VULCAN, We find, officiating in the First Book of the ILLIAD; but the Poet seems to have introduced Him on no other Design than to turn to Laughter the Debate that had arose to some Height between JUNO and her HUSBAND.

Ὡς ἄρ' ἔφη καὶ ἀναίχας δίπας ἀμφικύπελλον
Μητρὶ φίλῃ ἐν χερσὶ τίθει, καὶ μιν προσίειπε,
Τέτλαθι, μήτηρ ἐμὴ, καὶ ἀνάσχειο, κηδομένη περ...
Ὡς φάτο. μείδῃσιν ᾗ θεὰ λυκάωνε[Ⓢ] Ἥρη.
Μειδήσασα ᾗ, παιδὸς ἰδέσθαι χερσὶ κύπελλον.
Λύτ' αὖ τοῖς ἄλλοισι θεοῖς ἐνδείξια παῶν
Ὀινοχόαι, γλυκὺ νέκταρ ἀπὸ κρητῆρος ἀφύσσαν
Ἄσβετ' [Ⓢ] δ' ἄρ' ἐνῶρτο γέλωτος μακάρεσσι θεῶσιν,
Ὡς ἴδον ἠφαισὶν διὰ δώματα ποιπνύοντα.

Thus VULCAN spoke, and rising with a Bound,
The double Bowl with sparkling Nectar crown'd,
Which held to JUNO in a chearful Way,
Goddess, (He cry'd) be patient and obey. . . .
He said, and to her Hands the Goblet heav'd ;
Which, with a Smile, the white-arm'd Queen receiv'd.
Then to the Rest He fill'd ; And, in his Turn,
Each to his Lips apply'd the Nectar'd Urn.
VULCAN with aukward Grace his Office plies,
And unextinguish'd Laughter shakes the Skies.

POPE.

But

But to return to **HEBE**. **PINDAR** in his Fourth **ISTHMIEN**, speaking of **HERCULES**, says that his Marriage with **HEBE** made him Son-in-law to **JUNO**.

Νῦν δὲ παρ' Αἰγίοχῳ κάλλισον ἔλθον
 Ἀμφέπων ναίει, τετίμα-
 -ταί τε πρὸς Ἀθανάταν φίλος· ἥ-
 -βαν τ' ὀπύει, χρυσέων οἶ-
 -κον ἄναξ, ἢ γαμβρὸς Ἑρως.

Now lifted to the Courts Above,
 The Courts of Ægis-bearing **JOVE** !
 Blest He enjoys those blest Abodes ;
 A God rever'd by all the Gods !
 Him, **HEBE** not disdains to wed ;
 Lord of her Golden Dome and Bed
 Nor yet, to call Him Son, denies
 Great **JUNO** : Empress of the Skies.

To call Him Son or Son-in-law ; because He had married **HEBE**, the Daughter of **JUNO**.

These Nuptials were celebrated, according to the same Author, in the House of **JUPITER**, the Father of **HERCULES**.

Ολβίοις ἐν δώμασι δεξάμενον
 θαλερὰν ἥβαν ἄκυτιν,
 καὶ γάμον δαΐσαντα παρ' Διὶ Κρονίδῃ
 Σεμνὸν αἰνήσκειν δόμον.

Soon shall He taste Immortal Life ;
 And blooming **HEBE** take to Wife.
JOVE, in the Mansions of the Blest,
 Prepares **ALCIDES** Nuptial Feast ;

Whose

Whose Tongue shall praise, whose Eyes admire,
The Dome and Splendor of his Sire.

But HOMER in the Eleventh Book of the ODYSSEY,
makes HEBE the Daughter of JUPITER as well as
JUNO.

—Καὶ ἔχει καλλίσφυρον Ἥβην
Παῖδα Διὸς μεγάλοιο, καὶ Ἥρης χρυσοπέδιλα.
The Silver-footed HEBE crowns his Love;
From Gold-shod JUNO sprung, and Thund'ring Jove.

Likewise HESIOD in his THEOGONY using almost the
same Words;

Ἥβην δ' Ἀλκμήνης καλλισφύρα ἄλκιμος υἱός,
Ἴ Ἡρακλῆϊ τέλεισας σονέστας αἰθέρας,
Παῖδα Διὸς μεγάλοιο, καὶ Ἥρης χρυσοπέδιλα,
Διδοίην θέντ' ἄποιτι, ἐν Ολύμπῳ κφύοντι,
Ὅλεϊ, ὃς μέγα ἔργον ἐν ἀθανάτοισιν ἀνύσας,
Ναίει ἀπήμαντ' καὶ ἀγήρα ἥματα πάντα.

For the Third Line of HESIOD is the same with the
last of HOMER.

Great HERCULES, Who with Misfortunes strove
Long, is rewarded by a virtuous Love,
HEBE, the Daughter of the thund'ring God,
By his Fair Confort JUNO Golden-shod;
Thrice happy He safe from his Toils to rise,
And ever-young a God to grace the Skies.

COOKE.

But

But PAUSANIĀS in his *Attica*, describing a certain Temple, calls HEBE the Daughter of JUPITER; His Words are these. Βωμοὶ δὲ εἰσὶν Ἡρακλέους τε καὶ Ἥβης, ἣν Διὸς παῖδα οὔσαν συνοικεῖν Ἡρακλεῖ νομίζουσιν, “ And here “ also are seen the Altars of HERCULES and HEBE “ who is said to have been the Daughter of JUPITER, “ and Wife of HERCULES.”

SERVIUS (upon VIRGIL) accounts for the Degradation of HEBE in this Manner. As JUPITER was feasting once in ÆTHIOPIA, HEBE attended in her Office; The GODDESS of YOUTH unfortunately trip'd in the very Act of Administring the Bowl. She not only threw Part of the Nectar upon her Father, but in her Fall exposed whatever is held most sacred to Modesty. The Indecorum cost her dear: For JUPITER discharged Her from his Service, and prefer'd GANYMEDE in her stead. Thus far SERVIUS. Yet Authors are not easily reconciled on this Head; neither with Others, nor with Themselves. HOMER, in that Passage of his Hymn inserted in Article XLI, gives the Charge of JUPITER'S Bowl to GANYMEDE; or if It be doubtful whether that Piece is Genuine or Spurious; HOMER says at least the same Thing in those Lines of his ILIAD cited in the XLIIId. And yet, in the Fourth Book of the same Poem, We find HEBE officiating instead of GANYMEDE; and This in a full Assembly of the GODS.

οἱ δὲ θεοὶ παρ' ἑλνὶ καθήμενοι ἡγοράωντο
 χρυσέῳ ἐν δαπιδῷ, μετὰ δὲ σφισι πόντια Ἥβη
 νέκταρ ἰωνοχόει. τοὶ δὲ χρυσεῖσι δεπαίοντι
 ἀνδρείχας ἀλλήλους, Τρώων πόλιν εἰσορώοντες.

Y

And

And now OLYMPUS' shining Gates unfold;
 The Gods, with Jove, assume their Thrones of Gold:
 Immortal HEBE, fresh with Bloom divine,
 The golden Goblet crowns with purple Wine:
 While the full Bowls flow round, the Pow'rs employ
 Their careful Eyes on long-contended TROY.

And This the Commentators endeavour to reconcile;
 by supposing that GANYMEDE was a particular At-
 tendant on JUPITER; but HEBE, on the Inferior
 Order of Gods. Be That as it will; PAUSANIAS
 in his *Corinthiaca*, assures Us, that HEBE and GANY-
 MEDE were one and the same Person. "Within this Castle
 " of the PHLIASIANS there is a Cypress-Grove (says that
 " Author) and in that Grove a Temple held in great Vene-
 " ration by the Ancients, Who used to call the GODDESS,
 " to Whom It was dedicated, GANYMEDE; later Ages
 " called Her HEBE. HOMER mentions Her just after
 " the Combat between PARIS and MENE LAUS; calling
 " Her 'Οινοχόον, (Wine-Bearer;) again in the Descent of
 " ULYSSES to the Infernal Regions, where He calls
 " Her the Wife of HERCULES. OLEN the Poet in his
 " Hymn to JUNO, says, JUNO was nurtur'd by the
 " Hours; and that her Children were MARS and HEBE."

The Passage runs thus in PAUSANIAS. "Εσι γὰρ ἐν
 τῇ Φλιασίῳ ἀκροπόλει κυπαρίσσω ἀλσος, καὶ ἱερὸν ἀγιώτατον ἐκ
 παλαιῶν. Τὴν δὲ θεὸν ἣς ἐστὶ τὸ ἱερὸν, οἱ μὲν ἀρχαιότατοι Φλια-
 σίων Γανυμήδα, οἱ δὲ ὕστερον "Ηῒην ὀνομάζουσιν. "Ης καὶ "Ομηρος
 μνήμην ἐποίησατο ἐν τῇ Μενελάῳ πρὸς Ἀλέξανδρον μονομαχίᾳ φά-
 μενος οἰνοχόον τὴν θεὸν εἶναι. Καὶ Ἄνθις "Οδυσσεύς ἐς Ἄδου κα-
 θόδῳ γυναῖκα Ἡρακλέους εἶπεν εἶναι. "Ωλλήνι δὲ ἐν "Ηρας ἐστὶν ὕμνῳ
 πεποιημένα, τραφῆναι τὴν "Ηραν ὑπὸ "Ωρῶν, εἶναι δὲ οἱ παῖδας "Αρη-
 τε καὶ "Ηῒην.

HOMER employs HEBE, towards the Close of the Fifth I LIAD, in Cleansing and Dressing the Wound MARS had received from DIOMED.

Τὸν δ' Ἥβη λῦσον, χάριντα δ' ἄματα ἴωσι.

Cleans'd from the Dust and Gore fair HEBE dress'd
His mighty Limbs in an immortal Vest. POPE.

If HEBE and GANYMEDE are the same; We need no further Explication for the XLIII^d Figure. But whatever the most Ancient Ages might have done, it is certain that the succeeding distinguish'd between HEBE and GANYMEDE. To conclude this Subject; I shall only add the Picture drawn by PINDAR of this beautiful Wife of HERCULES in his First NEMEAN.

Ἀθανάτων βασιλεὺς, αὐτὴν ἐσῆλθεν.

Σπειρὶ ἀδάμαντος φέρων

Ἡρακλῆος. οὐ κατ' Ὀλύμπου

Ἀλοχὸς Ἥβας, τελεῖα

παρὰ μητέρι βαῖνοι

οἷσι, καλλίστα θεῶν.

ALCIDES crowns the fond Embrace;

Well-worthy his Celestial Race :

Whose Wife partakes th' OLYMPIC Bow'r,

Sprung from the chaste CONNUBIAL-POW'R,

How fresh her Bloom ! How sweet her Air !

To JUNO when with Filial Care

Young HEBE treads ; Her Charms Divine

The brightest Goddesses out-shine.

This speaks her very Attitude in the Figure before Us.

XLV.

Figure of a naked Woman; She stands erect; Holding in one Hand a *Cornu-copia* or *Horn of Plenty*; and in the Other three Darts and a Serpent. Behind Her is seen an Altar on which appears a Fire (as ready for Sacrifice.) This is a Complex or Panthæan Figure, intended perhaps to show emblematically, that, "Valor join'd with Prudence produces Abundance."

* This Species of Emblematical Representations is common on the Reverses of ancient Coins; Which enjoy this Advantage over the Gems; that from the Heads on the other Side, it is easy to fix the *Æra* of Time and Fact of History, to which the Artist alludes. To the Valor and Prudence of what Prince, in what Age, and from what State, this Compliment was paid, is left to the more sagacious Antiquarians: I shall only add as a parallel Case; that ROME, in the Time of HORACE, attributed Her Abundance in this manner to AUGUSTUS. For HORACE in his Epistle *Fructibus Agrippæ*, tells his Friend ITIUS

Ne tamen ignores quo sit Romana loco res,

CANTABER, AGRIPPÆ, CLAUDI virtute NERONIS

ARMENIUS cecidit: *jus imperiumque* PHRAATES

CÆSARIS accepit genibus minor. *Aurea fruges*

ITALIÆ pleno diffudit COPIA cornu.

If now the State of ROME my Friend demands?—

The World submits to our victorious Bands.

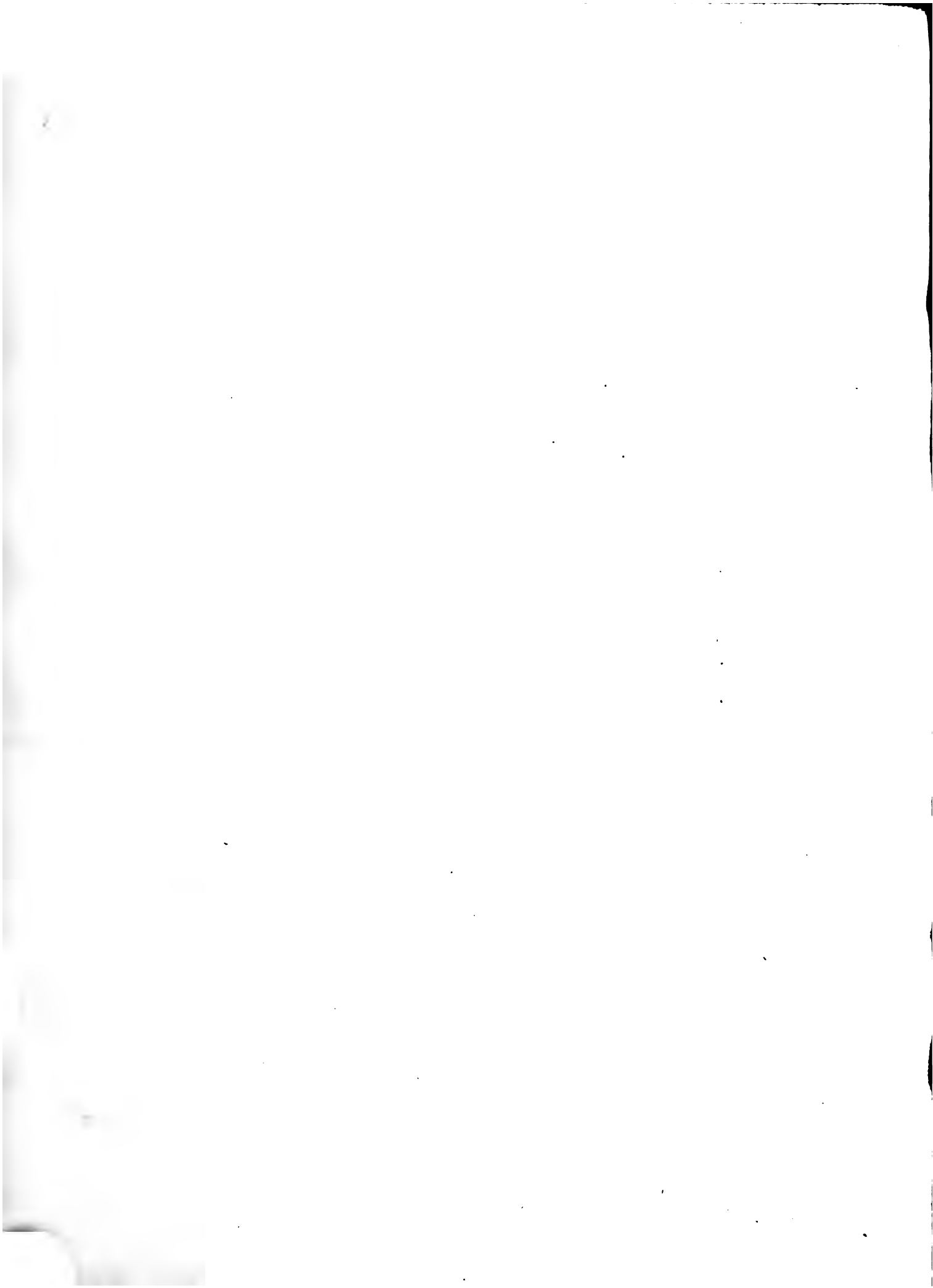
AGRIPPA triumphs in CANTABRIAN Fields;

To mighty DRUSUS all ARMENIA yields,

Short



XLV





XLVI



Short by the Knee, PHRAATES bends to own,
 The Gift of CÆSAR, his indanger'd Throne;
Whose golden Reign, fair PLENTY, to adorn,
O'er all ITALY pours her Copious Horn.

XLVI.

The Goddess SALUS or HEALTH. The ROMANS worshipped Her by the Name of SALUS; The GRECIANS by That of HYGIEA. In *Rome* a Temple was erected to Her Honor U. C. CCCCXLVII. This Temple stood near the Gate *Collina*, which for its Adjacence was called *Porta Salutaris* the *Salutary Gate*, as LIVY reports. FABIVS, Who was surnamed PICTOR, from his Exercise of this beautiful Art, adorned with Paintings the Temple of HEALTH, as PLINY observes in his *Natural History*. This Edifice was burnt down in the Reign of CLAUDIVS. Nothing more common than to see on Medals the Type of this Goddess with an Inscription *Saluti Augustæ*.

* This GODDESS was held in great Veneration by the Antients; ATHENÆUS concludes his *Deipnosophistes* with a beautiful *Pæan* in Honor of HEALTH; this *Pæan* was wrote by the Poet ARIPHRON.

ΥΓΙΕΙΑ προσέειπα μακάρων,
 Μετὰ σοῦ ναίειμι
 Τὸ λοιπόμενον βιοτᾶς,
 Σὺ δέ μοι πρόφρων σύννοικος εἶης.
 Εἰ γάρ τις ἢ πλούτου χάρις ἢ τιμῶν
 ἰσοδαίμονος. τ' ἀνθρώποις
 βασιλῆδος ἀρχᾶς, ἢ πόθεν.

οὐς

Οὐς κρυφίῃς Ἀφροδίτης ἄκυσσιν θηρεύουσιν,
 ἢ ἔτις ἀλλὰ θείῳ εὐδαιμόνισι τέλει,
 ἢ πόνων ἀμύνοα πέφανται,
 Μετὰ σοῖο, μακαίρα ΥΓΕΙΑ;
 Τέθλε πάντα, καὶ λάμπει χαρίτων ἱερῶν.
 Σέθεν δὲ χωρὶς οὔτις εὐδαίμων.

On Me, HYGIEA, gracious shine;
 First, to Me, of Pow'rs Divine!
 While Air I breath, be Thou my Guest;
 Make, thy chearful Seat, my Breast.
 For without Thee, Auspicious HEALTH!
 What is Pow'r? And what is Wealth?
 What all the varied Sweets of Life?
 Faithful Friend? Unblemish'd Wife?
 Fair-blooming Daughters? Hopeful Boys?
 When Himself Man un-injoys?
 Kind VENUS spreads her subtle Chain,
 CUPID points his Shaft in vain!
 In vain assumes each SISTER-GRACE
 Tempting Shape, or charming Face!
 Till, Zephyr-like, thy flow'ry Wing
 Fans and wakes the Genial Spring.
 Nor pleases Ought, that wont to please,
 Publick Praise, or Private Ease,
 Thy Aid without: Indearing Maid!
 Nought displeases with thy Aid.
 Whate'er our Wish, whate'er our Taste,
 Absent, Thou! is, Good mis-plac'd.
 Heav'n may the fruitless Wish assign;
 But the Pow'r of Taste is Thine!

The



XLVII

The Symbols of this Goddess shall be explained in the LXXVth and LXXVIth Articles of the Second Volume.

XLVII.

The Three GRACES. They are remarkable for the Drapery that Two of Them wear. We learn from PAUSANIAS, that antiently the GRACES were represented *Drest*. But He adds, that He was not able to discover the Reason or the Time of their being pictur'd *Naked*. This he says in his *Beotica*. Again, in his *Eliaca*, He speaks of a Temple of the GRACES, where their Figures were of Wood, as well as their Vestments; These Vestments (says He) were gilt; Their Heads, Feet, and Hands made of Marble. And further (continues the same Author) One of Them held a Branch of Myrtle in her Hand. We see the same Thing in the Hand of One of these GRACES.

HESIOD makes Them the Daughters of JUPITER and EURYNOME, Who sprung from OCEANUS; He calls Them, EUPHROSINE, AGLAIA and THALIA.

A Monument of Antique Painting confirms this Custom of *Dressing* the GRACES. The Subject is a Dance of those Three GODDESSES; but not so lightly clad, as These We exhibit. The Curious may have Recourse to the Collection of Antient Paintings engrav'd by PETER-SANTEZ N. V. This Piece was found, among many Others, at ROME in the Year 1668, in a Subterraneous Vault near the *Colisæum*.

* It may not be thought unnecessary to produce the Passages above-cited, from PAUSANIAS; The First from his *Beotica* runs thus. "Ὅς τε δὲ ἡν ἀνθρώπων ὁ γυναικας
πρώτος

πρῶτος Χάριτας ἦτοι πλάσας ἢ γραφῇ μιμησάμενος, οὐχ οἷον
 τε ἐγένετο πθεσθαι με ἐπεὶ τά γε ἀρχαιότερα ἐχέσας ἐβήθητα
 οἱ τε πλάσαι καὶ κατὰ ταυτὰ ἐποίεν οἱ ζωγράφοι. Καὶ Σμυρναί-
 οῖς τοῦτο μὲν ἐν τῷ ἱερῷ τῶν Νεμέσεων ὑπὲρ τῶν ἀγαλμάτων χρυ-
 σοῦ Χάριτες ἀνάκεινται, τέχνη Βυπάλου τῆτο δὲ σφίσιν ἐν τῷ
 ᾧδεῖα Χάρις ἐστὶν εἰκὼν Ἀπελλοῦ γραφῇ. Περγαμενοῖς δὲ ὡσαύ-
 τως ἐν τῷ Ἀττάλου θαλάμῳ Βυπάλου καὶ αὐταὶ καὶ πρὸς τῷ ὀνομα-
 ζομένῳ Πυθίῳ Χάρις, καὶ ἐν ἡρώδῃ εἰσι Πυθαγόρου γραφειῶν Πα-
 ρίου. Σωκράτης τε ὁ Σωφρονίσκου πρὸ τῆς ἐς τὴν ἀκρόπολιν ἐσθό-
 δου Χαρίτων εἰργάσατο ἀγάλματα Ἀθηναῖοις. Καὶ ταῦτα μὲν
 ἐστὶν ὁμοίως ἀπαντα ἐν ἐσθῇτι. Οἱ δὲ ὕστερον, οὐκ οἶδα ἐφ' ὅτῳ,
 μελαβεβλήκασιν τὸ σχῆμα αὐταῖς. Χάρις γοῦν οἱ κατ' ἐμὲ
 ἐπλασσόν τε καὶ ἔγραφον γυμνάς. That is to say; "I never
 " could discover the Person that first designed or repre-
 " sented the GRACES *naked*, either in Statuary, or
 " Painting. That the ancient Artists, as well Painters
 " as Statuarists, represented and designed Them *Drest*;
 " This I know to Demonstration. For, such appear the
 " Golden GRACES, of the Workmanship of BUPALUS,
 " that were dedicated among other Images to the NE-
 " MESIAN FANE in the SMYRNEAN;" as well as the
 Image of the GRACE painted by APELLES that
 adorns the ODEUM. The PERGAMENI have also
 their GRACES in the Chamber of ATTALUS wrought
 by the Hand of the same BUPALUS; and again, in
 the Temple called the PYTHIAN, painted by PY-
 THAGORAS the PARIAN. SOCRATES the Son of
 SOPHRONISCUS made those marble Statues of the
 GRACES that stood before the Porch of the Athenian
 Towers. . Now the GRACES are clothed in all these
 Representations. But why or when, the later Artists
 begun to rob the GRACES of that Ornament; or why

or when they begun to design or represent Them *Naked*;
 In That, I confess, I could never get the least Satis-
 faction. The Passage, in the ELIACA of the same
 Author, is as follows. Ἔστι δὲ καὶ Χάρισιν ἱερὸν, καὶ ξόανα
 ἐπίχρυσα τὰ ἐς ἐσθῆτα, πρόσωπα δὲ καὶ χεῖρες καὶ πόδες λίθου
 λευκοῦ. Ἐχουσι δὲ ἡ μὲν αὐτῶν ῥόδον, ἀστράγαλον δὲ ἡ μέση, καὶ ἡ
 τρίτη κλῶνα σὺ μέγαν μαρσίνης. Ἐχειν δὲ αὐτὰς ἐπὶ τοιῶδε εἰκάζοι
 τις ἂν τὰ εἰρημένα ῥόδον μὲν καὶ μαρσίνην Ἀφροδίτης τε ἱερὰ εἶναι καὶ
 οἰκεῖα τῷ ἐς κάλλος λόγῳ Χάριτας δὲ Ἀφροδίτῃ μάλιστα εἶναι θεῶν
 ἀστράγαλον τε μειρακίων τε καὶ παρθένων, οἷς ἄχαρι οὐδὲν πω πρό-
 σεσιν ἐκ γήρως, ταύτων εἶναι τὸν ἀστράγαλον παῖγνιον. “ The
 “ GRACES also (says our Author) have their Temple.
 “ Their Images are of Wood; their *Vestments adorn’d*
 “ *with Gold*; Their Faces, Hands, and Feet of white
 “ Marble. One of Them holds a Rose; the Second a
 “ Die; The Third weaves a slender Twig of Myrtle:
 “ Whoever attends will easily conceive the Reason. The
 “ Rose and Myrtle are consecrated to VENUS; They are
 “ Emblems of the delicate Bloom of Beauty. The
 “ GRACES, it is well known, are peculiarly assigned
 “ to VENUS. The Die is a Symbol of the Sports of
 “ Boys and Maids; to denote that Levity, which fits ill
 “ upon more advanc’d Age, but is becoming to Youth.”

I could not forbear transcribing these Passages at
 Length; because I was sensible They would not only
 illustrate the Gems before Us; but Others that have
 been published in different Collections, or that still
 lie buried in the Closets of the Curious.

PAUSANIAS seems at a Loss to account for the Ori-
 gin of the NAKED-GRACE. Perhaps the first Inno-
 vating the Artist thought Dress no Ornament to Beauty.

Z

SECUNDUS

SECUNDUS was certainly of a different Opinion, as We may judge from the Beginning of one of his Epigrams;

Lumina mi atque animum cepit tua candida forma;

Moribus offendor, torve NEÆRA, tuis.

Nec mihi nuda places, sed cum vestita recumbis.

BASIA me capiunt; non amo concubitus.

Quot dotes NATURA dedit, totidem tibi mendas

Addidit: Et tamen, heu! tete ego depereo.

Nimirum cæcus non est cum pulebra tuetur;

Tunc ARGUM, tunc & LYNCEA vincit AMOR:

At mendas spectare, aversâ fronte, recusat;

Tunc & TIRESIA cæcor ac THAMYRA.

My Love the Beauties of her Form create;

The Manners of her Soul provoke my Hate.

When drest, not *naked*, in my Arms she lies;

(I loath a Mistress that keeps no Disguise)

Then my NEÆRA shines with sweetest Grace;

I seek the *ravish'd* Kiss, not *loose* Imbrace.

NATURE, to Her, with equal Measure gave

Defects, to free, Perfections, to inslave;

Yet, spite of Sense, I doat upon Her still.

Such, LOVE, o'er Human Hearts thy sov'reign Will.

LOVE! ever-quick the slightest Charm to spy;

Not LYNX not ARGUS boast so sure an Eye!

But ever-slow the plainest Fault to find;

Not THAMYRAS, TIRESIAS not so blind!

The GRACES, here exhibited, can hardly be said to be fully cloathed, tho' two of Them have some Appearance of Drapery. They seem rather in an Attitude, between Drefs and Undrefs, conformable to the Request
of

of HORACE, when He invokes VENUS to send Them,
Solutis Zonis, to the House of GLYCERA.

O VENUS *regina* CNIDI PAPHIQUE,
Sperne dilectam CYPRON, & *vocantis*
Tbure te multo GLYCERÆ *decoram*

Transfer in ædem.

Fervidus tecum PUER, & *solutis*
 GRATIÆ *zonis*, *properentque* NYMPHÆ,
Et parum comis, *sine te*, JUVENTAS,
 MERCURIUSQUE.

GODDESS of the PAPHIAN-GROVE !
 QUEEN of CNIDOS ! QUEEN of LOVE !
 QUEEN of BEAUTY ! Leave a-while,
 VENUS ! leave thy *Cyprian* Isle ;
 GLYCERA prepares the Shrine,
 First to Thee of Pow'rs Divine.
 GLYCERA thy Aid invokes,
 Here thy brightest Altar smokes.
 To complete the Heav'nly Joy,
 Bring with Thee the Fervent * Boy,
 Call the DRYADS from the Woods,
 Raise the NAIDS from the Floods.
 Here, in decent Order, place,
 Ev'ry charming SISTER-GRACE,
With their lighter Robes untied ;
Bid Them lay their Zones aside.
 There let blooming YOUTH repair.
 Let Mercurial WIT be there.
 Without Thee, Companion fit !
 What is YOUTH ? and what is WIT ?

* CUPID.

Z 2

XLVIII.

XLVIII.

Another Design of the GRACES. These are naked, conformable to the Common Custom. Beside Them are seen two Vases, One of which is placed on a Column.

* Ancient Authors are not well agreed, concerning the Origin or the Number of the GRACES; as appears by the Testimony of PAUSANIAS in his BOEOTICA. Τὸν δὲ Ἐτεοκλέα λέγαναι αἱ Βακτοὶ Χάρισιν ἀνθρώπων θῦσαι πρῶτον. Καὶ ὅτι μὲν τρεῖς εἶναι Χάριτας κατεστήσατο, ἰσάσω ὀνόματα δὲ οἷα ἔθετο αὐταῖς, οὐ μνημονεύει. Ἐπεὶ Λακεδαιμόνιοι γε εἶναι Χάριτας δύο καὶ Λακεδαίμονα ἰδρύσασθαι τὸν Ταῦμέτης Φαῖν. αὐτὰς, καὶ ὀνόματα θέσθαι Κλιτὰν καὶ Φαινιαὶν· εἰκότα μὲν δὴ Χάρισιν ὀνόματα καὶ ταῦτα, εἰκότα δὲ καὶ παρ' Ἀθηναίους. Τιμῶσι γὰρ ἐκ παλαιοῦ καὶ Ἀθηναῖοι Χάριτας, Αὐτῶ καὶ Ἡχεμόων. Τὸ γὰρ τῆς Κασπῆς ἔστιν οὗ Χάρειος, ἀλλὰ Ὡρεας ὄνομα. Τῇ δὲ ἐτέρᾳ τῶν Ὡρῶν νέμουσιν ὁμοῦ τῇ Πανδρόσῳ τιμὰς αἱ Ἀθηναῖοι θαλλῶ τὴν θεὸν ὀνομάζοντες. Παρὰ δὲ Ἐτεοκλέους τῷ Ὀρχομενίου μαθόντες τρισὶν ἤδη νομίζομεν Χάρισιν εὐχεσθαι. Καὶ Ἀγγελέωντε καὶ Τεκλαῖος (καὶ ὅσοι γε Διονύσου) τὸν Ἀπόλλωνα ἐργαζόμενοι. Δηλίας, τρεῖς ἐποίησαν ἐπὶ τῇ χειρὶ αὐτοῦ Χάριτας. Καὶ Ἀθήνησι πρὸ τῆς ἐς τὴν ἀκρόπολιν ἐσόδου Χάριτές εἰσι καὶ αὐταὶ τρεῖς. Παρὰ δὲ αὐταῖς τελετὴν ἄγουσιν ἐς τοὺς πολλοὺς, ἀπόρρητον. Πάμφωι μὲν δὴ πρῶτος ὧν ἴσμεν, ἦσεν ἐς Χάριτας, πέρα δὲ οὔτε ἀριθμοῦ πέρι, οὔτε ἐς τὰ ὀνόμα' ἐστὶν οὐδὲν αὐτῷ πεποιημένον. Ὀμηρος δὲ (ἐμνημόνευσε γὰρ Χαρίτων καὶ αὐτός) τὴν μὲν Ἡφαιῶσαι γυναῖκα εἶναι λέγει, καὶ ὄνομα αὐτῇ τίθεται Χάριν. Πασιθέας δὲ εἶναι Ὑπνον φησὶν ἐραστήν. Ἐν δὲ Ὑπνου τοῖς λόγοις τὸ ἔπος ἐποίησεν.

Ἡ μὲν ἐμοὶ δώσειν Χαρίτων μίαν ὀπλοεράων,

Ταῖτου



XLVIII

Τούτου δὲ εἵνεκα ὑπόνοια δὴ παρέστη τισὶν, ὡς Χάριτας ἄρα καὶ πρεσβυτέρους οἶδεν ἄλλας Ὅμηρος. Ἡσίοδος δὲ ἐν Θεογονίᾳ (προσιέσθω δὲ ἐτῷ βίβλον τὴν Θεογονίαν) ἐν γούν τῇ ποιήσει ταύτῃ τὰς Χάριτας φησὶν εἶναι Διὸς τε καὶ Εὐφροσύνης, καὶ σφισιν ὀνόματα Εὐφροσύνη τε καὶ Ἀγλαΐαν εἶναι καὶ Θάλειαν. Καὶ ταυτὰ δὲ ἐν ἔπεσιν ἔστι τοῖς Ὀνομακρήτου. Ἀντίμαχος δὲ οὔτε ἀριθμὸν Χαρίτων, οὔτε ὄνομα εἰπὼν, Αἴγλης εἶναι θυγατέρας καὶ Ἥλίου φησὶν αὐτάς. Ἐρμησιάνου δὲ τῷ τὰ ἐλεγεία γραψάντι τοσόνδε οὐ κατὰ τὴν τῶν πρότερον δόξαν ἔστιν αὐτῷ πεποιημένον, ὡς ἡ Πειθὼ Χαρίτων εἴη καὶ αὐτὴ μία. “ The BOEOTIANS pretend, that ETEOCLES was
 “ the First, who paid Divine Honors to the GRACES.
 “ That He consecrated *Three* is universally allowed;
 “ but It is not remember’d what Names He assign’d
 “ Them. The LACEDÆMONIANS admit only of *Two*
 “ GRACES; consecrated, as They hold, by the Son of
 “ TAYGETE, and called CLYTA and PHAENNA;
 “ Names, it is certain, not incompatible with the Na-
 “ ture of GRACES, nor with the Idea the ATHENIANS
 “ had of those GODDESSES. For anciently the ATHE-
 “ NIANS worshipped but *Two* GRACES, AUXO and HE-
 “ GEMONE. For CARPO is the Name of One of the
 “ HOURS, not of One of the GRACES. As for the other
 “ HOUR, She was called THALLO, and received the
 “ same Honors that were paid to PANDROSUS. From
 “ ETEOCLES We certainly derived the Custom of Pray-
 “ ing to the *Three* GRACES. He that wrought, (whoever
 “ He was) the Statue of BACCHUS, has placed *Three*
 “ GRACES in his Hand; As ANGELION and TEC-
 “ TÆUS had done, in their Statues of the DELIAN A-
 “ POLLO. In the Porch of the Tower at ATHENS,
 “ stand the GRACES, Three in Number; where are
 “ performed those initial Rites, which vulgar Eyes are

“ permitted not to participate. PAMPHUS was the First,
 “ (as far as we can trace) Who made the GRACES
 “ the Subject of his Verses; Yet He neither assigns their
 “ Number, nor transmits their Names. HOMER, (for
 “ HOMER has not forgot the GRACES) says One of
 “ Them was Wife to VULCAN; and He calls Her, as by
 “ her proper Name, CHARIS, or GRACE. The same
 “ Poet makes SOMNUS a Lover of PASITHAE where
 “ that God bids JUNO swear.

That She, my Lov'd, PASITHAE the Divine,
 One of the *younger* GRACES shall be Mine. · POPE.

“ From what HOMER says here, of the *Younger* GRACES,
 “ Some have suspected, that He acknowledged certain
 “ *Older* GRACES. HESIOD, in his THEOGONY (for
 “ who pleases, for me, may attribute the THEOGONY
 “ to HESIOD) makes the GRACES, the Daughters of
 “ JUPITER and EURYNOME; He likewise produces
 “ their Names, EUPHROSYNE, AGLAIA, and THA-
 “ LIA: ONOMACRITUS has done the same Thing. AN-
 “ TIMACHUS neither defines their Numbers nor their
 “ Names; but calls Them the Daughters of EGLE and
 “ the SUN. HERMESIONAX, in his Elegies, says, (what
 “ was never said before Him) that PATHO or PER-
 “ SUASION, was of the Number of the GRACES.”

PAUSANIAS has here given Us the various Opi-
 nions of divers Authors, extant in his Time, but since
 lost. As HERMESIANAX, ANTIMACHUS, ONOMA-
 CRITUS, and PAMPHUS. The Testimonies of HO-
 MER and HESIOD only remain. The Passage, in which
 HOMER makes CHARIS or GRACE the Wife of
 VULCAN, lies in the Eighteenth Book of the ILLIAD,
 where

where THETIS goes to the Palace of VULCAN, to obtain new Arms for ACHILLES. The First Person She meets is CHARIS; and We may perceive from her Treatment of the SEA-GODDESS, that CHARIS was intimate Mistress of the VULCANIAN Dome.

Τὴν ᾗ ἴδε προμολῶσα Χάρις λιπαροκρήδεμνος,
 Καλὴ, τὴν ὥππε περικλυτὸς Ἀμφιγυῆεις·
 Ἐν τ' ἄρα εἰ Φῦ χειρὶ, ἔπ' ὅτ' ἔφατ', ἐκ τ' ὀνόμαζε.
 Τίπτε, Θέτις ταυῦπεπλε, ἰκάνεις ἡμέτερον δῶ,
 Αἰδοίη τε, φίλῃ τε; πάρος γὰρ μὲν ἔτι θαμίζεις·
 Ἄλλ' ἔπειο προτέρω, ἵνα τοι παρ' ξείνια θείω.
 Ὡς ἄρα φωνήσασα, πρόσσω ἄγε δῖα θεῶων
 Τὴν μὲν ἔπειτα καθεῖσεν ἐπὶ θρόνου ἀργυροῆας,
 Καλῆ, δαιδαλέα· ὑπὸ δὲ θρόνου ποσσὶν ἦεν.
 Κέκλετο δ' Ἥφαιστον κλυτοτέχνῳ, εἰπέ τε μῦθον,
 Ἥφαιστε, πρόμολ' ὦδε, Θέτις νύ τι σῶο χατίζει.

CHARIS, his Spouse, a GRACE divinely Fair;
 (With purple Fillets round her braided Hair)
 Observ'd Her entring; her soft Hand She press'd;
 And smiling, thus the Watry Queen address'd.

"What, GODDESS! this unusual Favour draws?"

"All hail, and welcome! whatsoe'er the Cause:

"Till now a Stranger, in a happy Hour

"Approach, and taste the Dainties of the Bow'r."

High on a Throne, with Stars of Silver grac'd,

And various Artifice, the Queen She plac'd;

A Foot-stool at her Feet: then calling, said,

"VULCAN draw near, 'tis THETIS asks your Aid." POPE.

The Love of SOMNUS for the GRACE PASITHAE appears very passionate; if We take the Passage in the
 2. Fourteenth

Fourteenth Book of the ILLIAD, a little higher than PAUSANIAS. JUNO applies to SOMNUS, to seal the Eyes of JUPITER in Sleep. He seems afraid of Irritating JUPITER. Upon this JUNO touches Him in the most tender Part :

ΑΛΛ' ἴθ', ἐγὼ δὲ κί τοι Χαρίτων μίαν ἐπλοτρεύω
 Δάσω ὀπιέμεναι, καὶ σὴν κεκλῆσθαι ἄκαιτον,
 Πασιδέην, ἧς αἶν' ἡμέραι ἡμέματα πάντα.
 Ὡς φάτο· χήρατο δ' ἴππῳ, ἀμειβομένη δὲ προσήδα.
 Ἄγρει, νῦν μοι ὁμοῖον ἀάατον Στυγὸς ὕδαρ,
 Χεὶρ δὲ τῇ ἐτέρῃ μὲν εἰλε χθόνα πουλυόευσαν,
 Τῇ δ' ἐτέρῃ ἄλλα μαρμαίην, ἵνα νῶϊν ἅπαντες
 Μάρτυροι ὦσ' οἱ ἐνερθε θεοὶ Κρόνον ἀμφὶς ἰόντες,
 Ἥ μιν ἐμοὶ δώσωιν Χαρίτων μίαν ἐπλοτρεύω.
 Πασιδέην, ἧς αὐτὸς ἐέλδομαι ἡμέματα πάντα.
 Hear, and obey the Mistress of the Skies,
 Nor for the Deed expect a vulgar Prize.
 For She, thy Lov'd, PASITHAE the Divine,
 One of the younger GRACES shall be Thine.
 Swear then (He said) by those tremendous Floods
 That roar thro' Hell, and bind th' invoking Gods :
 Let the Great Parent-Earth one Hand sustain,
 And stretch the other o'er the sacred Main.
 Call the black Gods that round SATURNUS dwell,
 To hear, and witness from the Depths of Hell ;
 That She, my Lov'd, PASITHAE the Divine,
 One of the younger GRACES shall be Mine. POPE.

The Account given of the GRACES by HESIOD is as follows.

Τρεῖς δὲ εἰς Ἐυρυνόμῃ Χάριτας τίχει Καλλιπάρηους

Ωκίαν

Ωκεανὸς κῆρυ πολυήρως ἐῖδ' ἔχματα,
 Αἰγλαίην καὶ Εὐφροσύνην, Θαλίην τ' ἐρατήν.
 Τῶν καὶ ἀπὸ βλεφάρων ἔρος ἔβαστο δερκομενάων
 Λυσιμέλῃς. καλὸν γὰρ ὅτ' ὑπ' ὀφρύσι δερκίζονται.

EURYNOME, from OCEAN sprung, to JOVE
 The beauteous GRACES bore inspiring Love;
 AGLAIA, and EUPHROSYNE the fair,
 And Thou, THALIA, of a graceful Air;
 From the bright Eyes of These such Charms proceed
 As make the Hearts of all Beholders bleed. COOKE.

The *Hymn* to the GRACES, by some attributed to ORPHEUS, and by others to ONOMACRITUS, makes Them, the Daughters of JUPITER by EUNOMIA. When PAUSANIAS cites ONOMACRITUS it could not be to this, that He alluded, but to some other Piece of ONOMACRITUS then extant, and since lost. The *Hymn* here meant is the *Chariton Thumiamia*.

Κλύτε μοι ὦ Χάριτες μεγαλώνυμοι, αἰγλαάτιμοι
 Θυγατέρες Ζήνους τε Εὐνομίης βαθυκόλπῃς
 Αἰγλαίῃ τε, Θάλειᾳ, καὶ Εὐφροσύνῃ πολυόλβῃ
 Χαρμοσύνης γενέτειραι, ἐράσμαι, εὐφρόσυν' ἀγναί,
 Αἰολόμορφοι, αἰθαλίες, θνητοῖσι ποθεναί,
 Εὐκταῖαι, κυκλάδες, καλυκώπιδες, ἡμερόεσσαι·
 ἔλθοιτ' ὀλβοδέτειραι, αἰὲ μύσασσι προσηνεῖς.

Ye lovely GRACES, hear me and approve!
 Ye Daughters of EUNOMIA and of JOVE!
 EUNOMIA! for her beauteous Bosom known;
 (For That great JOVE forsook his Starry Throne)
 But more renown'd in her illustrious Race;
 The varying Maids, that vary still with Grace!

A a

Whose

Whose rosy Cheeks maintain a lasting Bloom!
 From Whom their Birth the SPORTS and JOYS assume!
 The chaster SPORTS and JOYS, of Mind, not Sense!
 Joys, without Crime! and Sports, without Offence!
 Your Aid, AGLAIA, and THALIA, lend,
 Nor less, divine EUPHROSYNE attend!
 Come, sweet Companions, come, and with You bring
Pleasure and Wealth; while We your Praises sing!
 Ye sweet Dispensers of all pure Delight,
 Crown, with your Presence, your own mystic Rite!

The Vases that appear, one plac'd on the Ground, the other on a Column, are Symbols proper to the GODDESSES represented in this Design. For, as the GRACES were the known *Dressers*, or *Maids of Honor* to VENUS, these Vases may be well supposed to denote the Utensils that contained the perfum'd Waters or liquid Odors used by VENUS, or by the GRACES themselves, in their accustomed Bathings. Others, perhaps, may explain Them, as intended to design, the larger, that Vessel in which the Ancients used to pour off their Wine for present Use, and the lesser, the Cantharus out of which They drank; and tho' this Explanation may be thought injurious to these *decent Deities*, They were yet by no means averse to Revelry, if We believe HORACE or ANACREON. HORACE, in the *Ode* above-cited, has already invited them to join in a Party of Pleasure; And ANACREON mixes Them with almost the same Company in his *Design of a Bowl*.

Μᾶλλον ποιεῖ Διὸς γόνον
 Βάκχον ἑνίον ἡμεῖν.

Μύστις

Μύσις νόμας ἡ Κύπρις

Ἰμάνιος κροῖσσα.

Χάρασ' Ἐρωτας ἀνόπλις,

Καὶ Χάριτας γελάσας

ὑπ' ἄμπελον εὐπέταλον.

Place, beneath a spreading Vine,

EVIUS, God of Mirth and Wine,

BACCHUS, Son of wanton JOVE;

Place the beauteous *Queen of Love*,

Goddeſs of the LURES and WILES;

Place the LAUGHTERS and the SMILES;

Place the LOVES, with Bows unbound;

HYMEN place amidst the Round;

Last in decent Order, place,

Ev'ry sweet-attracting GRACE.

To digress a little; Not only the GRACES, but the MUSES, would sometimes give into the Excess of Wine, according to HORACE. *Oluerunt*, which is the Term he uses, will by no Means agree with the Delicacy or the Practice of the Ladies of *our* Age: A Mouth *smelling* of Yesterday's Wine, would hardly be credited, or suffered in these *sober* Days, either as to the Fact, or the Expression; whatever might have been the Practice of the GRACES and the MUSES of ancient Times. The Passage of HORACE, is,

Vina ferè dulces oluerunt mane CAMÆNÆ.

The gentle MUSES, ev'n those Nymphs Divine,

Oft rose with morning Lips, that *smelt* of Wine.

We cannot say so Much for the Temperance of the *Maids*
A a 2 *of*

of Honor, or the *Ladies of the Bedchamber*, belonging to the Court of HENRY the Eighth; as appears by an Order, signed by that King's Hand and directed to the Officers of his House-hold, in Favor of the *Lady LUCY*: The Original is preserved among the Records in *Westminster*; A Copy of which may not be unentertaining to the Reader; as it will serve to show, how much the Fair Sex of the *present* Age is reformed in Point of Temperance and Diet. Unless We suppose, that the Morning Beef and Ale was intended, not for *Lady LUCY*; but for her Domestics.

HENRY the 8th. &c.

*We wol and commaunde you, to allowe dailly from
bensforth unto our Right Dere and Wellbilouede the la-
dy Lucy, into her Chambre, the Dyat and fare her-
after ensuying. Furst every mornynge at brekefast oon
Chyne of Beyf, at our kechyn, oon Chete loff and oon
maunchet at our panatrye Barr, and a Gallon of Ale
at our buttrye barr. Item, at dyner a pese of beyf, a
Stroke of Roste and a rewarde at our said Kechyn, a
cast of chete bred at our panatrye barr, and a galone of
ale at our buttrye barr. Item, at after none a maun-
chet at our panatrye barr, and half a galone of ale at
our buttrye barr. Item, at Supper a Messe of Porage
a pese of Mutton and a rewarde at our said kechyn, a
Cast of Chete brede at our panatrye, and a Galone of
ale at our Buttrye. Item, at after Supper a Chete loff
and a maunchet at our panatrye barr, a galone of Ale
at our buttrye barr, and half a galone of Wine at our
Seller barr. Item, every morning at our Woodeyarde
four tall Shyds and twoo fagots. Item, at our Chaun-
drye*

drye barr in Wynter euery Night oon prekett and four Syfes of Waxe, with eight Candells white lights, and oon Torche. Item, at our Picherhouse Wokely Six white Cuppes. Item, at every tyme of our remoeving oon boole Carte for the Cariage of her Stuff. And these our Lettres shalbe your sufficient Warrant and Discharge in this behalf at all tymes hereafter. Geuen under our Signet at our Manour of Esthampstede the xvith Day of July The xiiijth yere of our Reigne.

To the Lord Steward of our Houshold, the Treasourer, Comptroller, Cofferer, Clerks of our Grene Clothe, Clerks of our Kechyn, and to all other our bed Officers of our said Houshold, and to euery of theym.

But to return. In an ancient Bath at SMYRNA, the GRACES were represented in an Attitude correspondent with the Design before Us. This may be gathered from the following Lines of LEONTIUS; which turn upon the Point of their being *Naked*.

Ἐνθάδε λισσαμένων Χαρίτων πόσι, θίσκελα πέπλα.
Βαίος Ἔρως ἐκλείψε, καὶ ὤχετο. τὰς δ' ἐλπ' αὐτῆ,
Γυμνάς, αἰδόμενας θυρέων ἔκλυσσε φανῆναι.

As laving in this Bath the GRACES lay;
Love stole their sacred Robes in wanton Play;
Out springs the Boy, pleas'd with the glorious Prize;
Within remain the MAIDS with downcast Eyes:
For doubly blush'd the Maids of Rosy Hue,
To trust their *naked* Charms to Public View.

XLIX.

An old FAUN seated. He holds in his Hand two Rods, not easily to be explained. Perhaps they are Heads or Tops of Reeds, split in two, in Form of the *Crotalum*, of which some Mention has been made in the XXXIVth Article.

* I must confess I have great Doubt whether this be intended for the *Crotalum* or not. Ancient Authors vary much in their Descriptions of this Instrument; nor less, the most able Antiquarians in their Explanations. BEGER, for instance, in the Third Volume of his *The-saurus* exhibits a FAUN playing on an Instrument, which he calls a *Crotalum*, of quite a different Form from This, or from That which MONTFAUCON exhibits in the CXCIst Plate (Volume III) of his *Antiquité Expliquée*. I am apt to imagine that the *Crotalum* was made of different Shapes and different Materials: For when We consider the Beginning of that Poem called the *Copa*, and given by some to VIRGIL,

Copa Syrisca caput Graja redimita mitella

Crispum sub Crotalo docta movere Latas.

Ebria famosa saltat lasciva taberna,

Ad cubitum raucos excutens calamas.

The Syrian COPA with a frantic Air,

(A Grecian Wreath supplies her Want of Hair)

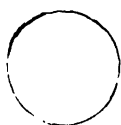
Skill'd at her Side the *Crotalum* to move,

Lo! stung with Heat of Wine, and Lust of Love,

The Dance, before her noted Tavern, leads,

And with her Elbow plies the *squeeking Reeds*.

We



XLIX

We plainly perceive, that this Account answers nearly the Modern Bagpipe; especially if we have Recourse to the Description given Us by Apuleius: *Num dextra, ferebat æneum crepitaculum: cujus per angustam laminam, in modum baltbei recurvatum, trajectæ mediæ paucae virgulæ, crispante bracchio tergeminos ictus, reddebant argutum sonum.* “ In his Right Hand He bore
 “ a brazen Instrument; Across the Middle of whose
 “ slender Plate, (circling like a Belt) were infixed cer-
 “ tain little Reeds; which, from the incessant Vibra-
 “ tion of his Arm, emitted a shrill Sound.” I know Nothing, in all Antiquity, that answers more closely this Description, than the Instrument exhibited by MONTFAUCON, in the LXXIII^d Plate, and 1st Number of the Third Volume of the Supplement to His *Antiquité expliquée*; to which I refer the Curious. I look upon That Instrument to be the Figure of the completest *Crotalum*. Such *Crotala* as were singly of Brass: or singly of Reeds, We will suppose of an inferior Class. APOLLONIUS cited above in the XXXIVth Article talks of HERCULES’s *Crotalum* as made only of Brass; On the other Hand the ancient *Commentator* upon ARISTOPHANES, gives us to understand that a *Crotalum* might be made only of Reeds. Κρόταλον κυρίως ὁ σχιζόμενος κάλαμος, ὁ κατασκευζόμενος ἐπίτηδες, ὥστε ἡχεῖν, εἴ τις αὐτὸν δονοίη ταῖς χερσὶ, καθάπερ κρότον ἀποτελῶν.
 “ The *Crotalum* was properly made of a Reed split in
 “ Two, and so fitted together, as to emit a Sound
 “ from the Touch or Stroke of the Hand.”

As to what regards this Species of *Rustic Deities*, called FAUNS, the Reader is referred to the following Article; but I cannot help observing by the Way that the Atti-

tude of our old *Fawn*, distinguished by his short Tail in this Figure, brings to Mind those Lines of SILIUS ITALICUS,

*Interdum inflexus medio nascentia tergo
Respicit arridens birtæ ludibria caudæ.*
And oft, with Body, turn'd and Head reclin'd,
Laughs at his wanton Tail that flirts behind.

L.

A BACCHANALIAN. SILENUS drunk and kept upon his As by a young FAUN, who in his other Hand holds the Stick called *Ferula* by the Ancients. He is accompanied by the Train of BACCHUS.

* The FAUNS, the SATYRS, the BACCHI, the TITYRI, &c. were esteemed the Followers of BACCHUS, as well as PAN and SILENUS, who were his chief Companions. The FAUNS and SATYRS, are represented with Human Bodies and Faces, and sometimes with Horns upon their Heads, pointed Ears, short Tails behind, their Lower Parts like Goats. In short They divide among Them the whole Character of PAN. *Antiquarians* generally distinguish for FAUNS, such of these rude Personages as are most Human; Sometimes such as are represented with Tails, as in the XLIXth Figure; and sometimes even without that Distinction; but They are known by their Gesticulations, the Ensigns they carry, and their Attendance upon BACCHUS, or, as in this Figure, on SILENUS.

To enter into the Subject of this Representation, it is a *Bacchanalian* Procession; SILENUS in Danger of
Falling



Falling from his Afs gives double Diforder to his fren-
tic Companions. The Vafe he hardly fufains is an Em-
blem of the Deity ; empty, perhaps, as VIRGIL describes
it, in his fixth Eclogue.

——CHROMIS & MNASYLUS in antro

SILENUM pueri fomno videre jacentem,

Inflatum befterno venas, ut femper, Iaccho.

Serta procul tantum capti delapfa jacebant,

Et gravis attrita pendebat cantharus anfa.

Aggreffi injiciunt ipfis ex vincula fertis.

Young CHROMIS and MNASYLUS chanc'd to ftray,

Where, (fleeping in a Cave) SILENUS lay,

Whofe constant Cups fly fuming to his Brain,

And always boil in each extended Vein ;

His truffy Flaggon, full of potent Juice,

Was hanging by, worn thin with Age and Ufe ;

Drop'd from his Head, a Wreath lay on the Ground,

In Haste They feiz'd him, and in Haste they bound.

ROSCOMMON.

VIRGIL has hit off at one Stroke the Character of this
fociable Deity, when he fays,

Inflatum befterno venas, ut femper, Iaccho.

The FAUN who leads the Way, feizes his Wreath ; and
Another behind fupports him with one Hand, his other
being incumber'd with his *Thyrfis*. In his Haste, he
overturns a Vafe with his Foot. The violent Gesticula-
tions of thefe irregular Followers of BACCHUS and their
wonted Intemperance, may be feen, in the other FAUN,

B b

who

who not yet sensible of the Danger **SILENUS** is in, dances along; holding a Bottle in one Hand, and with the other squeezing the Juice of a Bunch of Grapes into his Mouth. The Whole tallies closely, with the Picture drawn by **OVID** in the Fourth Book of his *Metamorphoses*.

———**BACCHÆ**, *SATYRIQUE sequuntur*

Quique senex ferula titubantes ebrius artus

Sustinet, & pando non fortiter hæret asello.

Around, the **BACCHÆ** and the **SATYRS** throng ;

Behind, **SILENUS**, drunk, lags slow along :

On his dull **Ass** he nods from Side to Side,

Forbears to fall, yet half forgets to ride. **EUSDEN**.

The *Thyrus* in this Figure is more complete, than that which the drunken **BACCHUS** carries in the *Xth*. As for the *Ferula*, for so the **ROMANS** call it, (as the **GREEKS** *Narthex*) it was borne by Way of Scepter, by the Leader of these *Bacchanalian Solemnities*. Hence the *Greek Proverb*, Πολλοὶ δὴ νάρθηκόφοροι, παῦροι δὲ τε βάκχοι, that is, there are many *Narthex-Bearers*, but few *Bacchi*. **ANACREON** alludes to this Custom, in the *Ode* where he professes to imitate **SILENUS**; with which, as it falls in with the Subject of this Figure, I shall conclude ; it is one of the sprightliest of all that Author's *Bacchanalian Odes*.

Εγὼ γάρων μὲν αἶμα,

Νέων πλέον δὲ πίνω.

Καὶ δάση μὲ χορεύουσιν,

Σκῆπτρον ἔχω τὸν ἄσπερον,

Ὁ Νάρθηξ δ' οὐδὲν ἔστιν,

Ὁ μὲν

Ὁ μὲν θέλει μάχεσθαι,
 ἔμοι κύπελλον, ὦ παῖ,
 μελιχρὸν οἶνον ἡδὺν
 εὐκαράσαι, φέρῃσιν.
 Ἐγὼ γάρων μὲν εἰμι
 Σωληνὸν ἐν μέσοισι
 μιμῶμενος χορεύσω.

" Old am I then ? The Truth be told ?" —

Impetuous Youth ! Yes ! I am old.

Yet who, what Youth, of gen'rous Soul,

More bravely plies the brimming Bowl ?

Or when We join the mirthful Round,

More nimbly beats the measur'd Ground ?

Replete of Bliss, as void of Fear,

No curving Rod, or ivy Spear,

Nought but a Vase adorns my Hand ;

Be That my Scepter of Command.

" War wilt thou wage, with hostile Rage ?"

Come on ! I too the War will wage ;

Nor, Man to Man, the Fight decline :

Let but the Choice of Arms be Mine.

Produce yon copious Bowl, my Boy !

Quick smiling Minister of Joy !

Let Store of purest Wine be brought,

And temper Well the luscious Draught.

" Old am I now ? Be told the Truth ?"

Yes ! I am old, Impetuous Youth !

Yet Who, what Youth, more fit to join

The mingled Sweets of Sport and Wine ?

To tread the Paths SILENUS trod ?

'Tis Great, to emulate a God.

As

As there were more FAUNS than One, so there were more SILENI. I need not observe that the Ancients made no greater Difference between Them, than, that a FAUN grown old became a SILENUS. The FAUNS and SILENI were thought to be mortal. For what further relates to the Character and Physiognomy of the *great* SILENUS I must refer the Reader to the XCIXth Article of the Second Volume; for the Antients, tho' they admitted many SILENI, imagined there was one superior to the Rest, as they held there was one superior PAN, tho' They acknowledged many PANS.

END of the First Volume.

I N D E X

Of Authors, &c. contained in the FIRST VOLUME.

Note; The *Roman* Figures refer to the Dedication, Preface, &c.
and the *Italic* to the Explication.

A.

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ated by Mr. PRIOR, P. 13. His *Epigram*, on VENUS, rising from
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APELLES, An *ancient Painter*; His *Venus Anadyomene*, P. 72. His
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